



JUNE 2010 \$6.95

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DAVID MONDRAGON & DEAN STONELEY TAP

FORD'S GROUNDSWELL MOMENTUM

TO FUEL RECORD LAUNCH SLATE

STIMULANT ANNUAL

Canada's top ad ideas just in time for Cannes

Canada Post Publication Agreement No. 40050065

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SPIDER DOGS

With a paring knife, hot dogs and boiling water, a Saturday afternoon tradition gets underway. The crinkled newspaper nods to a morning spent with the world. But now it's time to help make sense of hers. Coffee on and BlackBerry off, mother daughter time is all about discussing summer break, best friends and birthday parties. The critical issues of life in grade 1. Inviting her friends up to the chalet will definitely add to the shopping list that remains to be completed later by popular vote. Will it be hot dogs and hamburgers, or will the vegetables finally gain some ground this trip? Did she just mention a pony? Maybe it's time to add aspirin to the list. The venture out for new shoes can wait and that bottle of Barolo for tonight's dinner will have to age a few more hours on the store's shelf. Well informed, socially engaged and intellectually curious, we are proud to have her as our customer. We surround her and guide her daily with our newspaper, breaking online news and mobile alerts. Add monthly magazines to the mix and you can quickly see how this revered reader can be easily reached throughout the day, every day. From food to fashion and more, weekly readers like her have spent 1.1 billion on women's clothing alone in the last 12 months. Now, you can put your brand on the path to the success it deserves. It's as simple as a visit to globelink.ca, a call to 1.800.387.9012 or an email to advertising@globeandmail.com

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ON THE COVER At the Ford Canada headquarters in Oakville ON., CEO David Mondragon (left) and VP marketing Dean Stoneley braved an unusually chilly spring morning to pose with a yet-to-be-released 2011 Ford Fiesta. Renowned Toronto-based photog Nigel Dickson donned a cape to stay warm, earning the nickname "The Count." Lucky for Mondragon and Stoneley, the cape was not incorporated into the photo shoot.



Are your briefs Cannes-worthy?

I love our June issues because we get to spend a month reviewing the best creative ideas out of Canada for our Cannes picks edition of *stimulant*. Debating which of the dead clever campaigns to include is a mini Lions experience; I hope you're inspired by the work included in the 2010 roundup (p. 17).

Of course, seeing the best global efforts up close and in person at the Cannes Lions Advertising Festival is prescribed for anyone who wants to get the best possible sense of where to aim next.

The recession caused many Cannes faithful to cut back on attendance at a time when a dose of redirection was needed most. With the dizzying pace of change, more marketers could benefit from Cannes for that very reason. With the Lions focus ranging from cyber and integrated to design and PR, Cannes reveals how all the fast-moving pieces can best come together.

This year the Festival is launching a Young Marketers Competition, similar to the Young Lions Media, Cyber, Print and Film competitions, where teams win in-country timed challenges to compete at Cannes.

Teams of two marketers (30 or under) will compete by producing a brief on the spot. The "advertising agency," who review the brief and a PowerPoint presentation by the duo, is a jury composed of account management, creatives and strategists. Whoever has the best brief wins free passes and accommodation for Cannes Lions 2011.

So far, teams are coming from over a dozen countries. From the U.S., P&G and Google are at bat. Why did it take so long?

I asked expat Canadian Scott Goodson, the New York-based CEO of Strawberry Frog, the inaugural sponsor and jury chair. "If you look at it from a historical perspective, the roles have changed. It used to be that the client's role was to keep the crazy agency guy in the box, and agencies pushed the client as far as they could out of it. Now the client is more informed about consumers than agencies are, and have ideas."

Goodson had been advocating the notion of a Young Marketers Lion for a long time with Cannes, which raises the question, will they ever have marketers on juries? "Yeah, I think so. It opens the door to talking about their role in a different way. Kind of like saying, 'Why wouldn't women vote?'"

He pushed for the new award because he believes it will elevate the art of great briefs. "It's not enough just to be guardians of the process, the skill set has to change."

"Briefs have to be truly inspiring," he explains. "You can't say to Michelangelo, 'There are cracks in the ceiling, I want you to touch it up,'" adding that you also can't art direct every detail ("God goes over there").

"At the end of the day, it's about the future of our industry and developing an appreciation for great briefing and great clients."

Since he's so bullish on marketers' involvement, I asked Goodson what else tops the ROI reasons for marketers to go to Cannes. It's learning about "weird, cutting-edge and effective marketing," and meeting up with global peers. Given the economy, going to events like this doesn't seem to make a lot of sense to many, but as Goodson says, "There are very few places where you can see the best thinking in all the emerging markets, like India, China and Latin America."

"No one really knows where it's all going, so learning and seeing and having intellectual curiosity around really smart thinking is a good thing."

This year more of the usual Canadian suspects are making the trek, but I'd encourage more marketers to consider, or reconsider, the investment. It's a great transmedia bootcamp, and those who've attended came back with a new sense of what can be achieved, as well as an expanded definition of their remit – last year's Titanium winner, the Obama campaign, shows how far the realm of activities that fall under the "advertising" umbrella has spread.

Hope to see you in Cannes, mm
Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

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Subscription rates

STRATEGY is published 12 times per year by Brunico Communications Ltd.
In Canada: One year CA\$80.00 Two years CA \$144.00
(GST included. Registration #856051396 RT)

Single copy price in Canada is CA\$6.95. Please allow four weeks for new subscriptions and address changes.

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Postmaster notification

Canadian Postmaster, send undeliverables and address changes to: Strategy, PO BOX 369, Beeton ON L0G 1A0 strategycustomer@brunico.com
U.S. Postmaster, send undeliverables and address changes to: Strategy PO BOX 1103 Niagara Falls NY 14304 Printed in Canada. Canada Post Agreement No. 40050265. ISSN: 1187-4309.

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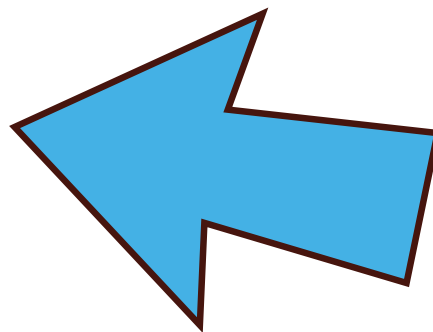
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Last year's winner Juniper Park for Lay's
"Locally Grown" program.

YOU COULD BE THIS B!G



New world, new rules. The B!G Awards have made changes. Have you?

THE
B!G
AWARDS
BIG IDEAS BIG IMPACT

2010 deadline: July 19

The economy has changed, and the new B!G Awards reflect it. Yes, they are still the only ad agency competition that's not for advertising, and they still celebrate any non-advertising project for a major client (past winners range from store redesigns to creating marketing planning tools to new product development). But to reflect the current economic climate, the budget criteria have been adjusted. We invite you to submit case studies from clients that have media budgets of \$15 million or over (at the parent company level), whose business results in at least \$1 million in revenue for your agency. The deep-pockets focus indicates players with the resources to outsource to any specialist partner they desire, so choosing their agency is a B!G vote of confidence.

To submit, contact special reports editor
Emily Wexler at ewexler@brunico.com or (416) 408-2300 ext. 245.

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June 2010 Volume 21, Issue 9
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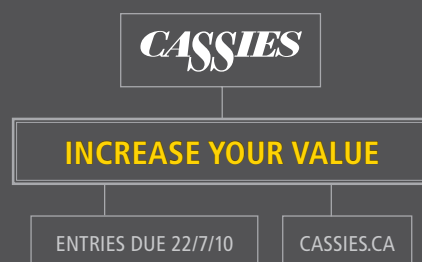
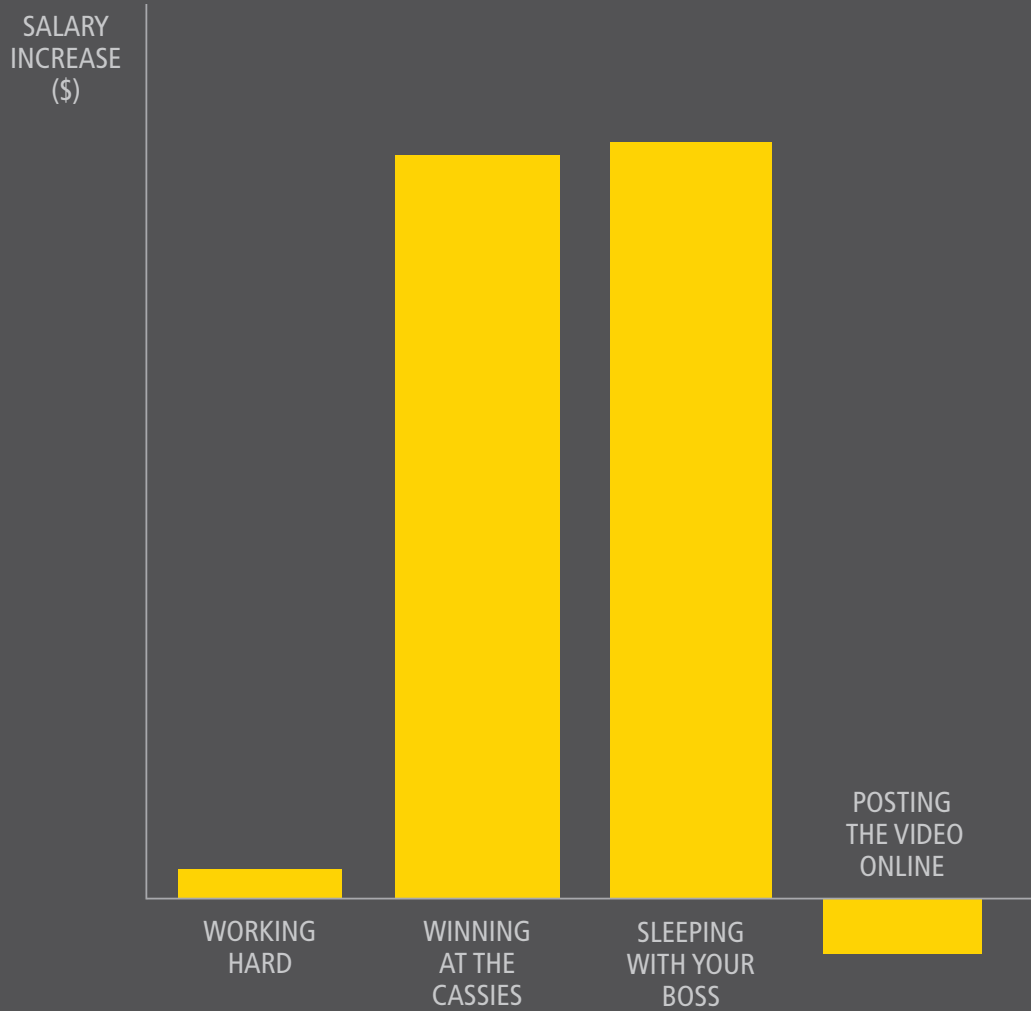
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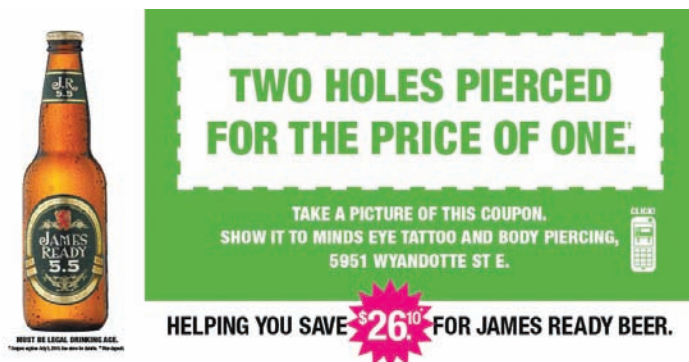


JAMES READY GIVES BACK

James Ready sure likes billboards. It recently launched a campaign with a second innovative use for them: to help customers save some beer money.

In April, it partnered with businesses in Windsor and, with the help of Toronto's Leo Burnett, set up billboard coupons to help Windsorites save money on food, dry cleaning and grooming, so it could be better spent on James Ready beer.

"The goal was to promote James Ready's low price point, while speaking to Windsor consumers at a local level," says Deanna Kaminskyj, brand manager,



James Ready Brewing. "Building on the success of 'Share our Billboard,' our current campaign promotes [the businesses'] services in a way characteristic to James Ready's personality." All people have to do to redeem the coupon is take a picture of the billboard.

The billboards aren't the only way the brand has been giving back to those who helped to keep its price low. Abetted by Leo Burnett, it's been granting the wishes of some lucky James Ready drinkers who wrote in over the past year. It helped a couple get married in May, James Ready-style (the groom had James Ready beer caps for cufflinks...need we say more?), designed a James Ready superhero Halloween costume for one fellow, flew another to Newfoundland for an overdue family Christmas visit and sent a care package to a young man battling cancer. **JP**

SLEEMAN BREWS INFAMY

Sleeman is known as a reputable brewery, but now it's also notoriously associated with piracy, smuggling, philandering and even Al Capone.

A new campaign developed by Toronto-based Dentsu, with media handled by



Carat, has lifted the veil on the Sleeman family history. A 60-second spot, part of Sleeman's first national TV campaign in five years, chronicles the rich heritage, starting with the pirates Slyman, who scuttled ships off the coast of Cornwall, England. Changing their

name to Sleeman, they eventually moved inland and opened taverns.

"We didn't want to change Sleeman, but we did want to present the story behind the brand in a new and more energetic way," explains Jeff McCrory, strategic catalyst at Dentsu Canada, charged with putting the brand back on Canadians' radar.

A series of 15-second spots help spin the Sleeman yarn, with one recounting how Al Capone would smuggle Sleeman's beer to Chicago during prohibition. The story also unfolds via print ads, in-bar coasters and posters, tent cards and new caps. **JP**

CANADIAN CLUB REVIVES GLOBE-TROTTING TREASURE HUNT

BY MELITA KUBURAS

Amidst a collection of shrunken heads and ancient torture devices, Canadian Club announced the revival of a 40-year-old international treasure hunt.

The newest version of its "Hide a Case Adventure" campaign was unveiled at the home of tribal art trader William Jamieson in Toronto, calling once more on adventurers to find lost cases



of whiskey.

Nine of the 25 cases initially dropped off in exotic locations in 1967 – like Mount Kilimanjaro in Tanzania and Mauna Kea Volcano in Hawaii – are still MIA and the brand wants to get people excited about finding them with this three-round

version of the campaign, which will run until April 2011.

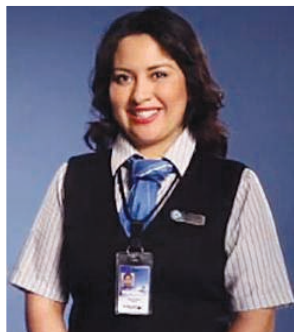
The last time the hunt was promoted was in 1991. "We used to talk to an older male target – now we're going a bit younger," says Louis Chaffringeon, brand manager, Canadian and American whiskies, Beam Global Spirits & Wine. "We feel the brand has lost some relevance and we have to think about renewing the consumer base."

Round one launched in May, with online games and quizzes. Amassing 50 points lets you upload a video explaining why you should be one of eight people partaking in an expedition with TV personality Kevin Brauch, of *Thirsty Traveler* and *Iron Chef America* fame, to find one of the lost cases. An online vote will determine who will compete for \$100,000 (and the whiskey).

Creative is being handled by Proximity, experiential by Launch! and media by Starcom, all of which are in Toronto. Promo elements include social media and brand ambassadors who are stopping at bars across Canada. Good luck hunting!

WATER COOLER

ASKING CANADIANS



If the employees like the company, it's got to be good, right? That's the idea behind a proliferation of owner/employee-based ads on the airwaves, with staffers loyally touting the benefits of their company's goods. But we wanted to know if Canadians are convinced by these testimonials, or if they just sound like bragging.

Which ad campaign is most convincing?

WestJet's employee "Care-antee"	31.8%
Home Hardware's "Homeowners"	26.4%
Loblaws' Galen Weston spots	25.4%
Honda's factory workers	5.2%
I'm not familiar with these campaigns	11.2%

This poll of 1,000 Canadians was brought to you by the AskingCanadians™ Pulse Omnibus. The poll was conducted from May 17 to May 19, 2010. AskingCanadians™ Pulse Omnibus is owned and operated by Delvinia Data Collection. www.delvinia.com

TORONTO HYDRO PLAYS MATCHMAKER FOR LOST SOCKS

BY KATIE BAILEY

Rebates for energy-efficient laundry machines aren't the most exciting thing in the world to market, especially when you've been extolling the virtues of water conservation for some years now, according to Tanya Bruckmueller-Wilson, media and public affairs consultant, Toronto Hydro. So this year, she decided to spice up the annual rebate campaign with the Toronto Lost Sock Exchange.

The web-only promo invites consumers to send Toronto Hydro the details of their lonely single sock, such as when and where it was worn, through the Lost Sock Exchange microsite (housed on TorontoHydro.com). In return, the utility will do its "best to match it with a compatible sock partner."

So what's the connection between lost socks and energy-efficient washing machines? It's "loosely based on science," Bruckmueller-Wilson jokes, explaining that manufacturers she interviewed indicated it was possible fewer socks would be lost in front-loading machines, which also happen to be more energy efficient.

The utility followed up with a Leger Marketing survey that found 14% of Torontonians don't know where their lost socks end up, and one in five hold on to single socks forever.

The Lost Sock Exchange will mainly be promoted grassroots, through online social outreach and neighbourhood mommy groups. Young families are a target, so the main focus is on WOM through women. Slated to run until the end of this month, the program may keep matching socks longer if it proves popular enough, Bruckmueller-Wilson says.

"Our in-store presence will not go unnoticed"

Brilliant!

BY MELITA KUBURAS



METRO'S RECIPE TV HITS THE SWEET SPOT

Shoppers cruising the grocery aisles aimlessly, looking for inspiration, might have an epiphany if they spot one of the new digital display kiosks installed in select Metro grocery stores in Ontario.

In-store promotions are popular among CPG competitors, usually vying for the attention of grocery shoppers through displays or coupons. But the kiosk developed by Metro and St. Joseph Content kicks it up a notch, as it has an LCD screen looping 30-second videos of a meal being prepared. Consumers can use the touch-screen display (powered by ShoptoCook software) to search for the recipe and print it out. Shoppers can also browse a database of 3,000 preloaded recipes, organized by ingredient list, theme or health requirement. The software reveals which aisle the ingredients are found in, and consumers can scan the barcode of a product to find out how to use it in a meal.

Brands can advertise on the kiosk, which is currently available at 15 locations across Ontario for the six-month pilot, by paying a monthly flat rate, explains Gillian Kerr, senior director, marketing, Metro Ontario. Brands already on board for the launch include Campbell's, General Mills and Coca-Cola (for a braised ribs recipe that is made with cola).

"Everybody has that 'what am I going to make tonight?' problem," Kerr says. "It really simplifies the 'what's for dinner?' task by providing inspiration and ideas, as well as the specific recipe."

It's ideal for the retailer because it increases consumer engagement and sales, but also for brands because they can target consumers at the time they are prepared to spend their money, she adds. "They can spend their broadcast dollars on where [consumers] can purchase the products as opposed to a person's living room."

PANTENE IS MAKING GOOD HAIR DAYS EASIER

BY MARY MADDEVER

P&G has a new solution for your hair dilemmas. The CPG co is launching a massive Pantene restage this month, introducing "New Customized Pantene."

The restage of Canada's largest hair care brand is the result of continued investment in research, which Pantene Canada brand manager Rob Payne says led to new findings about hair care. "It's a significant testament to the power of these findings that Pantene decided to change our entire lineup, making it easier for the consumer to find their customized product."

According to Payne (who has been recently promoted to category brand manager, P&G Scale Marketing), the customized solutions are designed to smoothly fulfill almost all Canadians' good hair wish lists, as Pantene's scientific team identified that

97% of women have hair that falls into the four new collections: Fine, Medium-Thick, Curly and Colour.

The insights that informed the restage are all around decluttering the shampoo aisle to make selection faster. The restage holds current pricing, but cuts SKUs 25% and product collections 61% in an effort to simplify things for the shopper by using "problem solution" merchandizing that groups products.



Pantene consumers competed for the title of "World's First Reality Hair Star."

A lot of R&D went into this. As per Payne, "We spent the last five years researching in anticipation of Pantene's biggest breakthrough in 10 years. We tested 600 prototypes with 20,000 women from 10 different countries. We introduced 14 new ingredients, new fragrance and simplified product lineups and new packaging."

Asked how that will translate into growth and play out at retail, Payne cites consumer research: "We learned that when the consumer goes to the hair care aisle she is overwhelmed with



choices, confused and often frustrated. By reducing SKUs and consolidating our collections into four core hair types, Pantene makes it easier. Our goal is to limit the frustration at shelf, which at the end of the day leads to larger basket sizes and therefore stronger sales."

Since the point of the mission is customization, the world's hair care leader went very close to home to cast for its new campaign. To spark interest and glean PR, the brand opted to do a live commercial, and instead of casting a celeb flouncing perfect tresses, they crowd-sourced.

Women without personal stylists competed to be the "World's First Reality Hair Star" by submitting videos on the brand's microsite, where friends and family could vote to help them become one of 12 finalists flown to New York for a test shoot. The North American contest was promoted in April through social media outreach to P&G's beauty bloggers, print ads, as well as SEM and job postings.

Payne reports "Pantene consumers came out in droves," and that the campaign has been a tremendous success, driving buzz behind the launch. "We had 163 videos uploaded in a matter of days," says Payne, who confirms that two of the 12 finalists for the May 25 live spot are Canadian. Payne says that to date there have been over 10 million Canadian PR impressions.

Unsurprisingly, you'll be hearing a lot more about it as the new campaign unrolls this month. "Our media support will surpass all previous launches and our in-store presence will not go unnoticed," promises Payne. "We also made a huge play in the digital space." Keep your eyes peeled for more this summer.

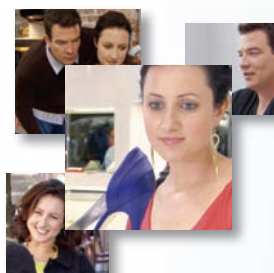
Media is handled by Toronto's Starcom, while the creative for Pantene hails from Grey New York. Digital is helmed by Resource and in Canada by Bam Strategy, while in-store is done by ARC and by Boorne Canadian Graphics.



We must've picked one up for luck.

Thanks for nominating Saving Penny.

We're up for Best Original Online Program at the Banff World Television Awards, and we couldn't be more thrilled. It's been a blast bringing our feisty, financially challenged heroine Penny to life each episode. Tune in to Yourmoney.ca to see what all the fuss is about. Congratulations to the producer Stitch Media, and thanks again to the nomination committee.



[Your Money.ca](http://Yourmoney.ca)

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Riding the wave

BY CAREY TOANE

Our biggest challenge is to be known as **the greatest car company in the world**

For the first time in its Canadian history, Ford is on top. In April the automaker reported a 29.2% sales increase compared to Q1 2008, led by strong Taurus and F-150 sales. The 16 consecutive months of share increases Ford has enjoyed can be described as evidence of a groundswell of support for the original car company, a wave that the marketing team under VP marketing Dean Stoneley has been eager to communicate. Inspired by consumer feedback, branding campaign "Groundswell" introduces the new Ford of Canada as a technologically advanced, dare we say sexy car company, expressed with confidence and, yes, a hint of acknowledged surprise.

This year Ford will bring eight vehicles to market – more than any other automaker. Canadian president and CEO David Mondragon, who's been at the helm for a year and a half, is going after the Canadian compact and sub-compact car markets, launching the 2011 Fiesta this month and the 2012 Focus later this year, a response to the demand for more fuel-efficient models already enjoying success in Europe and Asia and further differentiating the company from its beleaguered counterparts in Detroit and Japan.

For the Quebec auto show, Salon de l'auto de Quebec, this year, Ford left its best-selling trucks at home, presenting a lineup of smaller,

sleeker vehicles that also includes the Taurus and the Fusion Hybrid. The democratic EcoBoost technology, which improves fuel economy by up to 20%, will be standard on half a million Ford, Lincoln and Mercury vehicles annually in North America during the next five years.

The Focus will be the first car launched under the One Ford global strategy – a single car for the world, brought simultaneously to all markets and with similarly collaborative marketing support.

Strategy sat down with Mondragon and Stoneley to find out how they've gotten this far, and what's coming next.

Group VP global marketing Jim Farley admitted recently that Ford had been losing market share for 14 straight years prior to 2008. Then in 2009 you reported a \$1 billion US profit. That's quite a turnaround. How did you do it?

Mondragon: In Canada, we were on a 10-year share decline, basically building vehicles that weren't relevant in the Canadian market. Where the company really turned the tide of history was when we, driven by the CEO of Ford Motor Company (FMC) Alan Mulally, broke down the country barriers and defined FMC as a global company, not a regional company. He resculpted the landscape at Ford. We now see ourselves as a global

enterprise, leveraging the best resources in every market across the world.

So in Canada, we're bringing to market new vehicles that we might not have had the opportunity to before, vehicles that are truly relevant for the Canadian consumer. Not only will they be smaller and more fuel-efficient, but they will have world-class technology, quality and safety ratings.

Alan got funding in place for us to do the most difficult thing in a recessionary period, and that's invest in your future. One of the key differences between Ford Motor Company and a lot of our competitors is that we invested very heavily over the past three years during the downturn in new product. That product was developed first and foremost by listening: hearing what consumers want, what they need and what they value in the marketplace.

If you look at turning points in the company, number one was leveraging global assets, producing vehicles that are more common in terms of their makeup worldwide. The new Focus that we start building at the end of the year, will have 80% commonality across the world. The new Fiesta will have 60% commonality. That not only gets us greater economies of scale, but it allows us to share technology to consumers across a wide spectrum of price [points].

How much share gain can you attribute to the fact that you maintained marketing spending levels through 2008 and 2009?

Dean Stoneley: We looked at the recession as an opportunity to show consumers that the reality was very different than the perception. We had this relentless focus on quality, on new products. All of the third-party rating agencies were recognizing Ford as the best in the



industry. But consumers didn't know that, and during the recession we had an opportunity to tell that story; we were able to grab hold of a larger share of voice [and] break through to consumers. We were able to leverage PR, which was very strong through last year and continues to be this year.

Also, it forced us, quite frankly, to focus our



Above: For the Montreal International Auto Show, Ford created a "car boutique" surrounded by a giant car construct. Below: Ford is bringing sexy back with sleek, smaller models like the 2011 Fiesta.

marketing efforts, because marketing is always on that fine line between an expense and an investment. In order to make it an investment during a time when budgets are being looked at very closely, it forced us to laser-focus on what we were going to do. So we probably did less; we took a wide strategy and zeroed in and spent the same money as planned – we didn't pull back in investment, but everything became more focused on selling vehicles and changing perceptions.

How does "Groundswell" communicate this new confidence? How is the concept unique to Canada?

Stoneley: Everything in "Groundswell" really ladders up to our four pillars of quality, green, safe and smart, and that's consistent with what's being done elsewhere, such as the U.S.

The creative execution [by 23-year AOR Y&R Toronto] was unique to Canada, and the reason it was called "Groundswell" was no accident. We'd been doing a lot of consumer research, and as we told consumers about our quality, safety and technology, we saw this complete change in them, in terms of "Wow! I had no idea." So we wanted to capture that. At the same time we were watching what was happening from a PR point of view in the market through the blogs

where, as some of our competitors were taking government assistance or declaring bankruptcy and we were going our own path, there was this groundswell of support around Ford. People started paying attention, and there was this receptivity that maybe hadn't been there before. People wanted to know, "Why is this company different, why are they having success?"

The genesis of the campaign was, how do we take that and relay that back to a larger audience? We purposely cast [real] people to tell that story; we wanted it to come from many voices. We didn't want this to be Ford standing behind a podium.

Mondragon: If you think about the number one resource for any brand with regards to recommending their product, it's a personal referral. So "Groundswell" has allowed Ford to unleash an army of ambassadors in the marketplace that are our customers. This new approach to marketing is unique for us, it's not a traditional feature-benefit type of advertising message; it's letting consumers tell the story.

Are you trying to broaden the appeal to demos such as first-time buyers, or put new emphasis on multicultural groups?

Stoneley: The ads are meant to connect with a broad range of consumers. In Quebec, for instance, we did completely separate casting, and the ads there have tested very well. We did cast specifically to create people that [consumers] would connect with, not your usual "commercial actor," but people who were very real and authentic, so we did get a very broad range of ages and ethnicities, and I think it adds texture to the ads.

Dean, you said previously you were trying to see what Facebook would look like if you put it on television.

Stoneley: We really wanted to capture that essence. It was important that it came from consumers, because we talk in these ads about how our quality is on par with Honda and Toyota, which was different for us. When we did focus-group research and told customers that our quality was that good, they said to us, "If your quality is as good as Honda and Toyota, you should tell people that." And that

inspired us to do exactly that. So when I say “put Facebook on TV,” I would say, “and in print and in the digital space,” because we use that same execution of different voices.

Mondragon: The ads create a sense of believability and clarity for consumers. It’s positioning the company in a much different way than ever before. It doesn’t feel to consumers like we’re trying to sell anything, because we’re not, we’re trying to tell the Ford story. What happened when Ford didn’t take government loans is that we got on the conversation list at the dinner table, so consumers were willing to listen to something different from Ford, and this type of messaging allowed us to cut through the clutter.

What kind of research are you doing to listen to consumers, and have you made a significantly greater investment in research tools?

Stoneley: We’ve always invested quite significantly in research, so I would say we haven’t pulled back, it’s probably about the same, but we do everything from positioning research, ad tracking, purchase-funnel research in terms of brand opinions, brand awareness. I think it comes back to, again, as you go through a recession, when you’re in a fog, you fly by the instruments, and research has been a great resource for us to refine our messaging.

How quickly are you responding?

Stoneley: Very quickly. The challenge is in the execution, and it depends on the medium. Digitally we can respond very quickly, TV by its nature tends to have long lead times. But getting the info is no longer the issue; the issue is trying to drink from a fire hose. You’ve got so much; how quickly can you knock that down and create strategies around it?

Mondragon: There are three levels of execution for us. There’s a corporate level that we can respond to maybe a little more nimbly. There’s also a tier two level, which is a market-area level throughout Canada; different regions of the country act differently and have different types of advertising elements. There’s a tier three level, which is what we call the dealership level; we have 500 dealership outlets in Canada when you add the full-blown dealerships and branches. So if we see a change or a shift and we embark on a new plan or strategy, we’ve got to make sure that all three tiers of our marketing message are aligned, so it takes a little longer to get that in place.

What room for growth is there for Ford in the Quebec market?

Mondragon: Great question. If you look at the marketplace in Canada, our share is 15%. In Quebec and Vancouver, our share is only



Above: With lower market share in Quebec than elsewhere in Canada, Ford is looking to expand its presence. The vehicle sponsor of the Montreal Canadiens celebrated the team’s “passion to go the distance” with this ad.

10%. Now that share is up two full points in the last two years in those markets, so good growth, but still not anywhere near the potential of the marketplace and the reason why is we’ve been a niche player at best with our vehicle lineup.

As we bring to market the B car (Fiesta) and the C car (Focus) in four- and five-door models, we will have a new position in those marketplaces; we’ll be a stronger competitor and much more relevant to the consumer. We’re also looking at those marketplaces to expand our footprint. We plan to add dealership outlets in a time when the industry is contracting.

Ford globally has allocated one of every four dollars to digital. How are you rethinking media planning in Canada,

and what percentage of the budget here is going online? Is it increasing?

Stoneley: It is. We’ve been shifting our budget into the online space the last three years, and quite significantly. We’re starting to lay out plans and invest more in social media. We’ve made investments into Ford.ca, to make it much easier for consumers to navigate, even right down to the transactional ability to shop for a vehicle: consumers can go in, they can request a quote, they can spec a vehicle exactly how they want and request a quote from dealers. Our dealers all have a mobile leads application now that works on their BlackBerrys, and we have a very high response rate where dealers will respond within 15 minutes to quote them a price, talk about features, have them come in for a test drive. So we’re really investing in the digital space.

This isn't new for you; you've been leveraging Web 2.0 technologies for several years.

Stoneley: Yes, we were the first company to put Yahoo! Answers right within our site and we still have that today, so you can get Yahoo! ratings on any one of our vehicles. It's full transparency: whatever customers say about one of our vehicles or however they rate it, it's right on our website.

Mondragon: The challenge is the fragmentation of media channels. Social media is taking it to a new level. So it's going to take more investment, because that's where our consumers are, and especially as we embark on this new era of letting the consumer be the ambassador for our brand, you've got to tap into the bloggers, you've got to tap into people on Facebook and MySpace.

I think the long-term question will be the viability of traditional TV advertising. As you see technology evolve and DVRs starting to be smarter, giving people the ability to zap commercials, you've got to get to a new level of integration with your product. *American Idol* is a good example where we don't run traditional commercials [but rather] we integrate our product into the show. I think you'll see brands like ours making a lot more investment in the future in that integrated space.

Speaking of social media, "Fiesta Movement" got a lot of coverage in the U.S. [The campaign invited 100 twentysomethings to live with the car and then share their experiences online.] Anything similar planned for Canada?

Stoneley: In respect to Fiesta, we did get good spillover from "Fiesta Movement," especially at the launch of it, when they were recruiting the Fiesta agents, and that's where there's a real opportunity for us to start behaving like a global company. Frankly, it doesn't make sense to try to replicate it in Canada, because there really is no border. Now, we did do a "Follow the Fiesta" program in Canada, so we had a website combined with events in major cities across the country, and the response we got from that was huge: 103,000 people to date have opted in and want more info on Fiesta. The awareness and the hype around this car, so far ahead of its actual launch date, is the highest we've seen of any vehicle, so we've made some great progress.

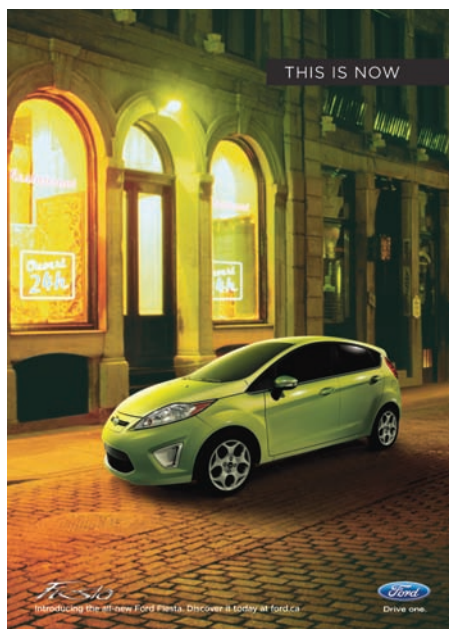
Tell us about the One Ford program and how that will apply to marketing in Canada.

Mondragon: It's not anything that is here today and gone tomorrow. It's more of a philosophy now, it's very well inbred, it's worldwide. It's first about aggressively restructuring the company, which we have

done, and we've shown that we can be profitable with industry levels that are far less than where they have been traditionally.

And the other part about our One Plan philosophy was to accelerate the development of new products that customers want, and that's what you're seeing in Canada and worldwide as we bring vehicles to market that are not only commonized across the world but have greater value and affordability.

If you look at our share of the industry in Canada, we've gone from 12% in 2008 to 15% last year, and this year we're already running at about 15.5%. A point of [share] in Canada is worth 15,000 units at retail, so these are



Above: Ford goes after the subcompact car market with its 2011 Fiesta, launching this month.

substantial moves. In an industry like the auto industry, you usually claw and fight for a tenth of a share, so these were substantial moves, based on the strength of our product line across the country.

How is that applying to marketing?

Stoneley: In the past, we've been a real regional company. And the world has changed, consumer expectations have changed, now people know what small cars we sell in the U.K. or Spain or Asia, and so the idea of having these regional programs no longer makes sense. As we start introducing global vehicles, the next-generation Focus will be the exact same car, whether you're in Japan or Europe or Canada, so in terms of marketing we've embraced the same philosophy, which is no longer acting just as a regional company but acting as a global company.

Mondragon: I would add that from a strategic

standpoint and a marketing standpoint. We can get a higher value creative that we can bring to market at a lower cost, and it really lets us focus our attention on executional plans here. We're very dependent on our dealer partners to execute our plans, and we just finished a three-week tour across the country, meeting with dealers and synching up our plans – where are we at, where are we going and how are we going to get there – so we're all in unison as we move our business forward.

What room does that leave for Canadian-only marketing?

Mondragon: I'm not saying that we wouldn't have an in-country solution for our marketing and advertising. If you look at all our merchandising, we call it tier two activity, which is our retail activity, that's all in-country, we develop it, plan it and execute it here. You can't commonize that across countries, because there are different market conditions, and the competitive pressures in markets change greatly region by region. Now as you go up a level to tier one, we are able to leverage some of the photography, some of the shooting, but it doesn't mean that we're just taking a vanilla approach to national advertising campaigns, and I think "Groundswell" is evidence of the fact that that's not what we do.

How is the Canadian marketing team with your agency contributing to this global structure?

Stoneley: We're already planning our advertising and communications for these global products. For the next-generation Focus, which will be a global launch, our team here was involved in brainstorming and hothouse sessions, along with teams from the U.K., Stockholm and the U.S. That was held in Toronto, so all of those global teams locked themselves into a facility for a week and worked together.

Mondragon: The nice thing is that countries across the world are talking. We're going to leverage some work that's done in the U.K. for Fiesta launch advertising. For Focus we'll leverage the global advertising platform. So again, it goes back to greater economies of scale, but also to a level of work that we wouldn't be able, quite frankly, to afford individually here in this market.

Stoneley: We're not saying that for a launch of a global vehicle there's going to be one TV ad for the whole world. There might be three or four vs. when there would have been 20 or 25. There are still some regional differences, and the key is that we're consistent in terms of the brand: what does a brand like Ford Focus stand for globally? That brand may wear different clothes in one market vs. another, in terms of

how we show that face to the market, but in its essence it'll be consistent, and we haven't always been there, so that's a big opportunity.

You have eight new entries coming to Canada this year.

Mondragon: When you add it up, that's a ton of new product to bring to market at any given time, anywhere in the world. It's going to create a lot of challenges from a marketing and messaging standpoint, because we have to have a platform that we can feed all of these brand products and features and benefits into. I think our "Groundswell" and our "Groundswell 2.0," where we're going next, is going to be a good platform to build upon.

Can you tell us anything about that?

Stoney: The opportunity for us is to get a little deeper with emotional connections. If we look at the last 18 months through the recession through our ad tracking, consumers behave differently; they get into a more rational space, and ads that are wonderfully creative but sort of obtuse don't tend to score well in that environment. As the economy is coming back, I think there's an opportunity for us to turn that dial.

Mondragon: This is where Ford is really going to differentiate itself in the marketplace. If you look at the vehicles we're bringing to market, they're small cars: Fiesta's a B car, Focus is a C car, and we have a great preponderance of vehicles coming to market in the B and C classifications.

If you look at a lot of vehicles in that space, they're very utilitarian, they're bland. It's almost a generic population of vehicles, no matter if you're looking at Toyotas or Hondas or GMs or Chryslers. The opportunity we have is to expand on this emotional presence in the marketplace with our new vehicles. They're kinetically designed. When you look at our Fiesta, when you look at our Focus, it makes your heart pump, it's exciting – we have some sex appeal back in our vehicle lineup. This whole new direction with "Groundswell 2.0" is going to let us tap into a space we haven't lived in before.

Who are you trying to reach?

Mondragon: We're trying to reach everyone. Who doesn't have emotional appeal? You want to have an emotional connection with your vehicle. It's an extension of who you are, so we really need to foster that relationship with our vehicles and our customer, and that's another way you really can ensure long-term loyalty to the brand.

We have that connection in a different way with our truck buyers and Ford is known as the greatest truck company in the world, but what we want to be known for going forward,



Above: Ford has doubled its hybrid production since last year, bolstered by the success of the Fusion.

and our biggest challenge, is to be known as the greatest car company in the world. The vehicles we bring to market are world class in terms of quality, safety, technology and fuel economy. The Fusion is a great example, now in its fourth year, it's the number one seller. It outsells Camry; it outsells Accord, perennial leaders in the marketplace. We've got the product; we've got the lineup that can challenge the market space.

Are you investing more heavily in test-drive programs and auto show events here in Canada?

Mondragon: Yes and yes. The auto shows are a very unique opportunity. What other industry do you have where people actually pay to come and look at your product? So the auto shows to me are the greatest venue for us as a manufacturer to make positive and long-lasting impressions with consumers, and let them browse, let them research, let them find new products in a free, open environment that is stress-free. It's a space that we are definitely investing more and more in over time.

Stoney: In our Montreal show and our Toronto show, we had a car boutique concept this year, which was kind of a show within a show. We really wanted to signal a change in the market.

Test drive programs is another thing we strongly believe in. We all know that schools are often underfunded in their efforts to support sports teams and other extracurricular activities. Many of our dealers across Canada are working with their local high school on a Drive One 4 UR School event – where each test-drive of a Ford or Lincoln vehicle will result in a donation. Our Ford and Lincoln dealers are an integral part of their communities. This program is yet another way they connect, while getting consumers behind the wheel to experience our vehicles.

And what about your electric car coming next year?

Mondragon: We are developing an electric vehicle with Magna; they've got a long history in that technology. But we're also developing

more hybrids, and we've got hydrogen vehicles on the road; I think we have 20 Escape plug-in vehicles on the road in the U.S. We have a wide range of sustainable vehicles in our lineup today, and we're testing all that technology as we go forward.

Short term, we've doubled our hybrid production this year over last year; we have another hybrid coming to market this year, the Lincoln MKZ. The next evolution is obviously electric vehicles, and there's a lot of work that has to happen in terms of bringing that sustainable offering to market. One of the biggest things is developing infrastructure across the country, if not the world.

David, you've been here for 18 months now. What's your greatest achievement thus far?

Mondragon: I am proud of the continuity that we have with our team internally and with our dealers. That level of communication and the fact that we are synched up at all times in terms of our plans and our executional strategy has allowed us to make great gains in the marketplace. We've got our One Ford plan, and we're all moving down the road together.

What do you hope to achieve next?

Mondragon: We are number one today, and it's the first time in our history we've been number one, so that's a big accomplishment, but it's not our goal. Our goal is a sustainable, viable, profitable future for Ford, our employees and our dealers. So while leadership races are nice, our goal is clearly not to be number one but to have our sales growth and our sales plans be sustainable and for us to be profitable long term.

I can hardly believe I'm talking to a car company.

Mondragon: Well, a lot has changed over the last decade, and the reality is that if that's not the number one focus for an automotive manufacturer then you might not be around for another 100 years. We've got a 100-year history in Canada, and we plan to be around for another 100. ■

STIMULANT



CANADA • SIMPLY BRILLIANT
OUR ANNUAL GUIDE TO BIG IDEAS • CANNES 2010

WHITE LINEN

They gazed into the empty room of the house that just hours before had belonged to someone else. The time had finally come to make it theirs. Starting with the paint colour. White Linen. Simple and elegant, it would bring warmth to the room – especially with the way the afternoon sun danced across the walls. Soon would come their furniture, their friends, and then their future family. Their story: waiting to be told. And this room is where it would begin unfolding. Their room to seek refuge from the day's events, while pondering the bigger picture. From issues abroad and debates closer to home. To the issues facing their community and the triumphs of their country. These are the people we are proud to call our readers. Informed, socially engaged, and intellectually curious. We are privileged to share a daily connection with them through our newspaper, breaking online news, mobile alerts, and magazines. Together, we can help create a powerful campaign that reaches the type of weekly audience that has spent 22.4 billion on home improvements in the past 2 years. It's as simple as a visit to globelink.ca, a call to 1.800.387.9012 or an email to advertising@globeandmail.com

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CYBER CATEGORY:
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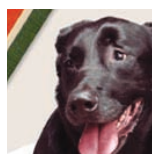
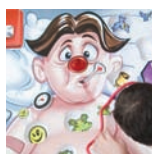
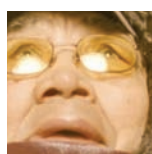
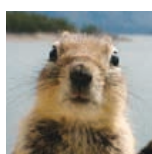
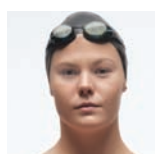
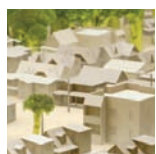


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WELCOME TO THE SECOND ANNUAL STIMULANT ROUND-UP OF CANADA'S TOP AD IDEAS

Stimulantonline.ca curates random creative fodder from the world of art and design (as well as the downright bizarre), and its weekly Top Ad posts feature the most interesting output of Canada's creative community (you're all invited to sign up for free e-updates on what Canada's adverati are up to).

Just in time for Cannes, we've compiled a retrospective of the year's best, adjudicated along Lions category lines. These picks are the culmination of a lengthy process: we panned our archives and solicited contenders from Canada's ad gurus, then cross-referenced against major award hauls before debating which would board the ark. The final pairings illustrate how interesting and indelibly intertwined with culture, entertainment and social issues the art of persuasion has become. Enjoy the *stimulant* experience.

A man with short dark hair, wearing a red shirt, is seen from the side, looking at a laptop screen. The laptop screen displays a video conference with several participants in a grid layout. The man is holding a blue sneaker in his left hand, which is visible in the foreground. The background is a blurred indoor setting, possibly a bedroom, with a white bedspread.

When held up to a webcam, the special tongue grants instant access to the augmented reality (AR) Adidas Neighbourhood.

When Sid Lee brought the AR idea to Adidas in spring 2009, they had to move fast, explains Kristian Grove Møller, senior AD, since the shoes were already being manufactured. Within a week of pitching the concept, the tongues were being coded. Sid Lee partnered with Metaio to develop the AR – a new technology at the time – and with Xform for game development. They ultimately launched a *Star Wars* game in February (tied to a *Star Wars* footwear and apparel line that debuted with Snoop Dogg leading a parade of Stormtroopers around New York), a skateboarding game in March and a DJ game in May.

Geared towards 13- to 19-year-olds, the virtual world features the same faces seen in “Adidas Originals Street Party” ads this year, with celebs like pro-skateboarder Tim O’Connor and R&B singer Ciara introducing the games. (Creative for TV, print and online was all obtained during a two-week-long shoot on the streets of London in September 2009.) But the campaign’s reach extended beyond the youth sneaker-freak market, garnering buzz on tech blogs, Twitter and in the mainstream media. “The objective was to get Adidas talked about and acknowledged for pushing innovation – not necessarily just people buying the shoe – and we’ve done that,” Møller says.



BY MELINDA MATTOS



"Why stand when you can sit?" asks the main page of Theweakshop.com, an online store selling items for people too tired to do everyday things. "Chair pants" solve the first dilemma, but there's also a "long arm tennis racquet" so you don't have to run and a "food lift" for hands-free access to your dinner.

The shop is a cheeky campaign for BC Dairy, promoting the energy-boosting benefits of milk, but it's no fake-out: the items were really produced by industrial designer Rob Johnston, with some of the smaller products available for purchase online and in a Vancouver pop-up store.

Developed by DDB Vancouver and launched in October, the “Weak Shop” campaign also included transit shelter ads, online pre-roll, Facebook and Twitter pages, YouTube videos and even a Flickr account with snapshots of people using the products. Creative was modelled after cheesy late-night infomercials in the hopes of engaging teenagers and getting them to think about health.

"It's not exactly a subject that's at the top of their list," says Dean Lee, CD, DDB Vancouver, "so by using humour, it allows the conversation to get going."

But teens aren't the only ones talking: DDB's online "Chair Pants" infomercial also caught the attention of the staff at *Late Night with Jimmy Fallon*, who linked to it on the show's website.

Expect another big push from Thewekshop.com this fall, as teens head back to school and the site unveils the prototype designed by its "Inventions For The Weak" contest winner.



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Sperm font hits target



When the good eggs at Taxi Montreal were charged with the task of making young women take notice of Plan B's "morning-after hero" emergency contraceptive, they decided to "say it with sperm."

The campaign centred on a custom-made typeface, descriptively called Sperm Font, that was used to pull focus and provoke thought with squiggly queries like "Cornered?", "Screwed?", "Help?" and "Slipped?" across the integrated media campaign.

The target was also invited to download the unique font from the campaign's attitudinal website and use it in emails, custom posters or anything else they could dream up. Taxi Montreal's ECD Stéphane Charier has heard plausible rumours that a jeweller in Norway has used the font in recent designs.

Charier believes that the success of the campaign, which includes two YouTube videos (restricted to viewers 18 and older), site takeovers and video posters in club washrooms, is directly a result of its simple, playful nature. The "oops" factor makes this a difficult topic of discussion, so the font allowed for some fun and served to take a bit of the edge off this delicate subject.

Taxi is also involved in discussions with the client that will ideally lead to a font-inspired sequel to this campaign, so, who knows, the sperm font may soon be coming to a theatre near you.



DESIGN



Splitting Adam splits Adam

According to Rethink Vancouver, the death of the compact disc as an art form and cultural icon has been greatly exaggerated. With that in mind, designer Jeff Harrison set out with a team of skilled photographers and CGI and hologram artists to re-imagine the CD package.

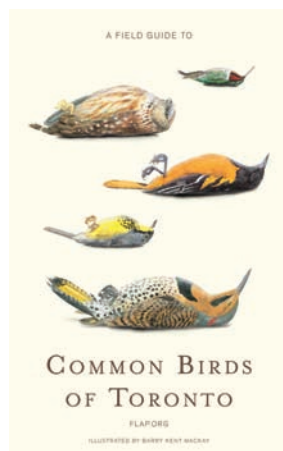
Charged with the task of creating a limited-edition debut CD package for relatively unknown indie band Splitting Adam, Harrison and his team literally split Adam down the middle, allowing you to open him up and reveal a 3D hologram that, according to a release, "morphs from a passive lamb into an aggressive ape."

The brief from the band was extremely simple: "It has to get us noticed. It has to get us signed." Halfway there. Rethink and Splitting Adam landed on the red carpet at the Grammys with a nomination for best CD packaging, resulting in global ink and national TV coverage. Although at press time the band had not yet been signed, the exposure was clearly massive.

The hologram was the work of Royal Holographic in Victoria and was manufactured in Russia. To create it, each band member was shot in 3D rotation and compiled into "Adam," a seamless composite of all five musicians.

Harrison is hopeful that the creation of this high-tech package will lead to packaging gigs with major labels. The question is, are there any left?

FLAP's flyers for feathered friends



Sometimes birdwatching in the city can be a grisly sport, especially when migratory flocks and glass towers collide. Non-profit Fatal Light Awareness Program (FLAP) turned to DDB Toronto to help in its mission “to safeguard migratory birds in the urban environment through education, research, rescue and rehabilitation,” and DDB turned to art director Paul Riss, who has been a birder since the age of 10, and copywriter Matt Antonello.

“It’s an issue that nobody knows about,” says Riss, who, as part of his research, joined a group of volunteers who collect dead and dying birds around the city. “Being a birder as long as I have been, I didn’t even know. We wanted something that would really grab people’s attention.”

The result was “Common Birds of Toronto,” a field guide with a mortal twist: 10 native birds, from the American

Woodcock to the White-throated Sparrow, are depicted dead on their backs. Beautifully illustrated by professional naturalist painter Barry Kent MacKay, the entries include standard descriptions of the birds and their habitats, as well as gruesome statistics on when they are most likely to collide with buildings and the number of estimated fatalities in the Greater Toronto Area.

As part of the annual Lights Out Toronto awareness effort last fall, the pamphlets were distributed to attendees at the City of Toronto’s Symposium on Bird Conservation in Urban Areas and at an ornithological lecture at the Royal Ontario Museum, as well as handed out to passersby and mailed out to FLAP members. The birds were also featured on transit shelters around the city. Traffic to Flap.org increased 120%, and other cities in the region are reprinting the guide for further distribution. The campaign was a finalist at the LIAAs.



Hazco's blueprint for demolition



Architects and developers speak a secret language known as AutoCAD. So when Taxi Calgary set out to reach this niche group for client Hazco Demolition Services, they opted for fluency, with a touch of nostalgia.

“Demolition is hardly a high-volume business, so it was easy to know who your target was almost immediately,” says CD Trent Burton, who worked with copywriter Nick Asik and AD Kelsey Horne on AutoCAD-crafted messaging. “Those people know immediately what it was saying.”

Sent to every major firm in Canada as an introduction to the company, telescope-style document tubes revealed blueprints of a perfectly demolished building, done professionally to scale by Horne, who is trained as an architectural technologist. “I’m sure my parents are happy because I actually used the education they paid for.”



Hellman's gets real about food

Thanks to a proliferation of mass-appeal docs like *Good Hair* and *Food Inc.*, documentaries are no longer just appetizing to a select audience interested in niche subject matter. The medium is now being used to shed light on everything from the politics of hair to the food we eat, and the latter was the focus of a short film that Hellmann's made for its "Eat Real, Eat Local" campaign last summer.

With the goal of communicating that most of the food Canadians eat isn't locally grown – but it could be – Unilever brand Hellmann's enlisted Ogilvy & Mather to raise awareness. Knowing that a 30- or 60-second commercial wouldn't be long enough, the agency worked with prodco Crush to make a

stop-motion animation video. Dry statistics about the origins of food were made visually compelling, literally using the food itself to tell the story.

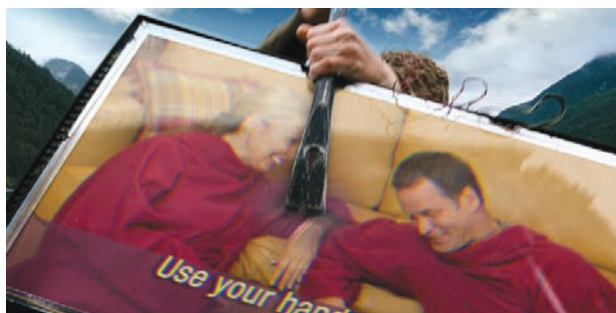
Ogilvy created a TV spot that drove to the online video housed on EatRealEatLocal.ca and YouTube. The video garnered 50,000 hits after just 10 days and over 200,000 views to date, and the campaign achieved over 20 million media impressions in two months.

Despite the fact that it doesn't mention mayonnaise once and only shows the Hellmann's logo briefly at the end, the video and the overall campaign resulted in a share high of 45.8% and a 2.4 share point gain in its category. It's amazing what a few well-told statistics can do.

FILM



BY EMILY WEXLER



Subaru tears into infomercials

You sink into the couch for the evening, the electric glow of the television slowly numbing you into a coma-like state. An infomercial for the Snuggie – the "blanket with sleeves" – comes on and you passively contemplate buying one. Suddenly a crowbar appears at the top of the screen and the Snuggie spot is pulled away to reveal a crisp, clear forest with a Subaru Outback in the centre. This new ad urges you to "Get out more" and you realize maybe it's time to get off the couch.

It certainly succeeds at grabbing attention – after all, outside of *SNL*, how often have we seen guerrilla commercial carnage?

"We needed something in the first part that's going to get people understanding their behaviour. When you think about the quintessential infomercials, there's no doubt Snuggie is at the top of the list," says Andrew Simon, CD at DDB Toronto. Simon says they simply asked the Snuggie folks if they could use the spot, and the company obliged, no doubt happy to get the added exposure.

A second spot featured another infomercial for the Lap'nSnack – a completely fictional product concocted by DDB. According to Simon, they decided to go the fake product route to add an extra element of fun and keep viewers guessing whether or not it was real.

Perhaps one day our dreams will come true and we'll see the Lap'nSnack in stores, but for now, as Subaru suggests, we should probably just get out more.



GLEE-FM puts TV on the radio

Fans of the hit show *Glee*, known as Gleeks, called in sick across Canada on a Monday morning in April to listen to the fleeting transmissions of GLEE-FM. To promote the second-season premiere of the top rated series, Canwest worked with Toronto's 103.9 Proud FM to transform the station into GLEE-FM for a day, playing the 50-plus songs featured in the series and on the three soundtrack CDs released since the show began last fall.

"How do you launch a radio station? There were lots of pieces to this thing," says Jamie Schouela, VP marketing strategy, Canwest. "We had to create a sound for the day – we did everything that a regular radio station would have."

That included producing station IDs, training talent and developing programming, such as interviews with cast members, hourly CD giveaways and a grand prize of a trip for two to New York to see the cast perform live – and, of course, constant reminders building up to the premiere the following night.

The launch was promoted like any other new station breaking onto the airwaves, with spots on Global Television and in newspapers announcing "Toronto's newest radio station GLEE-FM," a website and traditional premiums like "cheesy" bumper stickers with a bogus logo. The signal was amplified outside the Toronto area via a dedicated live internet radio stream, which, Schouela says, nearly crashed under the weight of all the traffic. And as for the premiere, let's just say it beat *American Idol* at sectionals and is on its way to regionals.



Laurentian drives househunters to mortgages

In Quebec, most people in the market for a new house engage in the Sunday afternoon open-house ritual. As they drive from option to option, they listen to the radio in their cars. This simple insight led Montreal agency Bleublancrouge to buy up the 2 to 4 p.m. block on two major Montreal radio stations last spring to make sure listeners knew about Laurentian Bank's 5% cash-back offers on mortgages.

But instead of regular radio spots, the Laurentian Bank Open House domination consisted of 26 minutes' worth of entertaining vignettes that mixed facts and figures on rates and other financial questions with taped anecdotes and live integration by superstar hosts. One DJ talked about how, if she'd had a bit more cash when she bought her first home, she could have avoided having her stepmother decorate the place for free, with disastrous results.

"We used material that wasn't driving information on mortgages but driving entertainment around what people were doing in their cars and visiting homes," says Claude Lamoureux, VP media director at Bleublancrouge. "The risk we took was not to talk 100% about the product, but to accompany people in their decision process, so the bank could be a little closer to what's happening in their lives."

A huge increase in web traffic was immediate, with eight times the number of visits to the product page on the bank's website, ultimately reaching the goal of \$100 million in mortgage commitments. The strategy worked so well that this year Laurentian boosted it with TV integrations on Astral channels.



Ubisoft and Microsoft redefine virtual reality

Ubisoft Montreal and Microsoft Canada recently gave some Canadian videogame fanboys the ultimate experience: seeing life through the eyes of *Splinter Cell*'s bad-ass, NSA black-ops agent Sam Fisher.

To promote *Splinter Cell: Conviction* for the Xbox 360, Ubisoft and Microsoft joined forces with Mosaic Experiential Marketing in Toronto to create a contest that brought 40 gamers to Toronto's Comic Con to take part in an adventure drawn from the gameplay. The prize: a trip to Ubisoft Montreal to play the game before its official release.

Following a briefing, the would-be agents embarked on their mission. Tasked with piecing together information to help thwart an assassination attempt, teams of two competed to emerge as the decisive heroes.

Armed only with a backpack containing some warm clothing, food and passes for Toronto's public transit system, they took on challenges that saw them conducting a brutal interrogation in the basement of a seedy motel, eluding security and breaking into a building serving as a front for a criminal organization, stealthily surveying a drug-packing operation, and milking a dangerous informant for crucial information at a nightclub operated by the Russian mob.

The race concluded with an intricate jailbreak sequence sparked by an all-out prison riot, including full-scale pyrotechnics. The first team to solve a puzzle by gathering info from the cells of violent criminals with ties to the organization behind the assassination attempt were broken out of jail and escorted to a waiting helicopter. This kind of promo clearly brings new meaning to the term "virtual reality."

PROMO&ACTIVATION

BY JONATHAN PAUL



Robin Hood bakes, batters and rolls

Do-it-yourself projects are all the rage these days, so to celebrate its 100th birthday, flour brand Robin Hood figured that it would share the DIY disposition with Canadian baking enthusiasts by opening up a pop-up bake shop.

In November it invited moms and kids to satisfy their sweet tooth with an interactive retail experience called "Bake, Batter and Roll." The idea was cooked up in collaboration with Toronto-based Ogilvy & Mather, Mindshare and Maverick PR, and executed by OgilvyAction.

For the entire month, a storefront was open for baking business in downtown Toronto, its walls adorned with icing-covered confections, with a table shaped like a giant pink rolling pin serving as the main hub. Patrons of the pop-up patisserie were able to choose from six different recipes to bake and decorate on site, and then take home to enjoy.

In Western Canada, Robin Hood baked, battered and rolled on the road with mobile stations that popped up at shopping centres in Calgary, Edmonton and Richmond, B.C. Robinhood.ca/bakeshop continued the experience at home with a recipe wall and a Bakery Boutique featuring activities and tools for family baking. That's what we call DIY-licious.



Reserve your spot at the 25th NABS Annual Golf Classic.

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*Thank you in advance for your very generous participation, we look forward to seeing you
and your foursome on the green!*



Lost diary finds new imbibers for Sumac Ridge

You're waiting for a bus when you notice a book on the bench beside you. Picking it up, you realize it's a diary, filled with the jottings of an Okanagan winemaker. The front page includes the man's Twitter info, so you vow to get in touch. Two blocks away, someone else is reading a hand-drawn "lost diary" poster.

Orchestrated by Bos Toronto last fall, this guerrilla-style campaign for Sumac Ridge saw 5,000 hand-assembled diaries dropped in Vancouver, driving to Twitter and Facebook pages maintained by fictional winemaker David Wicken.

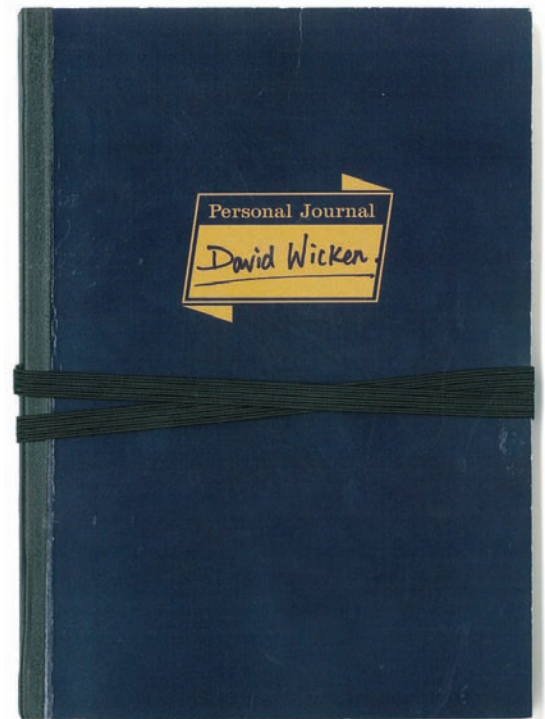
Folks who found the diaries were offered a free bottle of wine as a reward.

For Sumac Ridge, the oldest operating estate winery in B.C., the campaign was an attempt to move beyond its current consumer base (which Bos co-CD Gary Watson describes as "a bit of a grandfather audience") and attract wine drinkers aged 25 to 35.

"Any brand has this problem, and especially with wine: how do you grow your market without alienating your current base?" explains co-CD Chad Borlase. "Doing this sort of thing, the current base just never hears about it because they're not involved in the Twitters of the world."

The local campaign was covered nationally in the *Globe & Mail* and on CBC Radio. Although a few good Samaritans were irked when they found out the diary was a fake, Watson and Borlase say that, for the most part, the tech-savvy target audience found the campaign clever.

"And who doesn't want a free bottle of wine?" quips Watson.



MEDIA



BY MELINDA MATTOS



Canada's most verbose vending machine

If a picture is worth a thousand words, what's a picture of a single word worth?

As it turns out, quite a lot. Developed as a fundraiser for Quebec's Fondation pour l'alphabetisation (Literacy Foundation), Bleublancrouge's "Mots Depots" campaign saw a vending machine installed in downtown Montreal's busy Place Ville Marie building. Insert \$5 and take your pick of an assortment of prepackaged words – from "peace" to "spaceship."

Gaëtan Namouric, Bleublancrouge's chief creative officer, wanted to create a "really tactical, retail-based" campaign that offered donors something in return for their cash. Buying a word not only provided a tangible reward, but also reminded donors that literacy is valuable.

The vending machine campaign kicked off in December, but Bleublancrouge didn't stop there. At Motsdepot.com, people were able to create digital word posters and pay for the privilege of updating their Facebook status. There were also radio spots and T-shirts, an iPhone app for sale, and a billboard proclaiming, "For Sale: Billboard. Buy a word for those who can't read."

Of course, the word on Namouric's lips right now is probably "hooray!" The pro-bono campaign has been shortlisted by New York Festivals and Prix Média.



Rona piggybacks on Apple

This wasn't just an outdoor execution, it was a covert op – a difficult one.

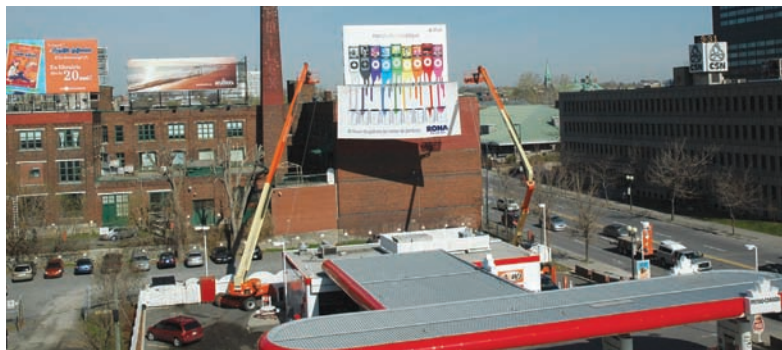
Last spring, Montreal-based Bos AD Martin Bernier and copywriter Simon Beaudry saw an Apple "Nano-chromatique" billboard that looked like paint was dripping from a row of colourful iPods. They came up with the idea of piggybacking on it for Rona to promote the home improvement store's paint-collection program.

The plan was to covertly place a Rona banner directly under the Apple ad on a wall in Toronto, making it appear as though Rona cans were collecting the dripping paint. But when they arrived at 3 a.m., the ad had been painted white. The Bos team ran to another location bearing the ad, but were met by the paint crew, who showed no mercy and painted over that one too.

Bos decided to try the stunt again near Autoroute 40 in Montreal, but as they went to measure the billboard, once again, a crew showed up to take down the Apple ad.

Their last chance was a huge billboard overlooking the Jacques Cartier Bridge – the most crossed bridge for commuters in Montreal. Luckily this time the Apple ad stayed up long enough.

The Rona banner was only visible for the morning commute from 5 a.m. until noon, but the effects lasted much longer. A YouTube video of the execution garnered 200,000 hits, it was covered by media all over the world, and, in the last year, about 2 million kgs of paint has been brought in to Rona stores.



BY EMILY WEXLER

OUTDOOR

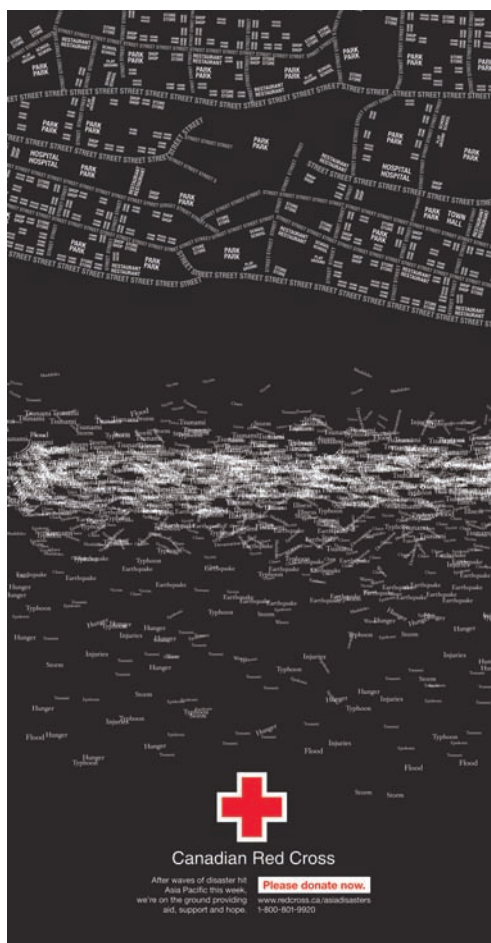
McDonald's plays with its food

In early 2009, McDonald's shook the caffeinated world by offering free coffee to the jittery masses, and to promote it, the QSR went on an OOH bonanza that included transit shelters with coffee beans inside and giant steaming cups of joe on the streets.

To launch the second phase of its free coffee promo in November, McDonald's AOR Cossette in Toronto came up with the idea to stir pedestrian curiosity with a delicious art installation in one of the busiest areas of Toronto, Yonge-Dundas Square. Much of the 660 litres of coffee used was brewed the day before and stored in an underground greenroom below the Square. Then, on a Monday morning, a team created a giant circular sun using different sized cups, filling them with varying amounts of coffee and cream. They then moved the cups around to create the illusion of the sun shining for a stop-motion video that captured the process. There was no McDonald's branding visible until the very end, when the cups were moved to form the iconic Golden Arches.

The stop-motion video was posted on YouTube and garnered over 12,000 hits. And McDonald's has continued its artisanal OOH streak, with giant Las Vegas-style signs promoting the McMini sandwiches popping up briefly on sidewalks across the country. As McDonald's has learned with the Big Mac, if it works, keep going.





Red Cross swiftly makes waves

When disaster strikes, it's important for the Canadian Red Cross to mobilize quickly and effectively – both on the ground and in its fundraising efforts.

"Tsunami," a print campaign launched in October, did just that. Published in the *Globe & Mail* after a natural disaster struck the Asia Pacific region, the full-page ad shows a tidal wave of words (including "injuries," "hunger," "pandemic," "earthquake" and "tsunami") rushing towards the shores of a city. The crest of the wave is positioned atop the fold of the newspaper, providing a three-dimensional feel, with copy underneath that reads, "After waves of disaster hit Asia Pacific this week, we're on the ground providing aid, support and hope."

Created by Montreal-based Cossette, the ad was conceptualized and delivered within 48 hours.

The goal was to remind Canadians that their comfortable lives could be forever changed by a natural disaster, says Benoît Bessette, VP, Cossette. "Lots of humanitarian organizations go for more conventional advertising treatments, with children and scenes of destruction," says Bessette. "But the Canadian Red Cross is very open-minded to make sure we [capture] the imagination of Canadians in a more interesting way."



Making Paralympics about power, not pity

The Canadian Paralympic Committee was clearly going for gold with its first-ever advertising campaign, "Paralympic Heroes," which launched in February, promoting the Vancouver 2010 Paralympic Winter Games.

In one ad, a photo of swimmer Stephanie Dixon standing on her one leg captures the power of the Paralympians: "She doesn't want your sympathy. But her opponents might." Another, featuring sledge hockey player Ray Grassi, asserts, "Standing on the podium is overrated." In total, four ads ran in space donated by the *Globe & Mail*.

Created and executed pro bono by BBDO Toronto, the campaign had two goals: first, to show sports enthusiasts that the Paralympic Games are just as exciting as the Olympics and, second, to inspire young disabled Canadians and their families. "An obvious way to do this was to talk about the Paralympians themselves and celebrate what they have done, what they will do and what got them to this point, which was their strength and their determination," says Peter Ignazi, SVP and CD, BBDO Toronto.

The plan worked: this year's Paralympic Games enjoyed the highest viewership ever, with 13.6 million Canadians tuning in and 7.5 million media impressions received in the first two weeks of the campaign. "Paralympic Heroes," which also included television spots, was nominated for four CLIOs.

NEDIC targets fake perfection

Having an eating disorder is difficult enough without being exposed to countless images of impossibly skinny models, retouched to perfection. The National Eating Disorder Information Centre (NEDIC) wanted the fashion industry to know the impact they make, and to start a conversation. A campaign by Toronto-based Zulu Alpha Kilo that launched in early March, just after Eating Disorder Awareness Week, featured a Toronto transit shelter with a slot for women to drop off beauty magazines, reading "Shed your weight problems here." Meanwhile, about 200 fashion leaders and beauty marketers were sent greeting cards that read "Thanks for helping to make me a successful anorexic," and a T-shirt with a tiny waist read, "Please try this on to experience how your ads make me feel." The campaign drove to Nedic.ca, where visitors could watch a video and sign a petition to make the industry adhere to the tagline: "Cast responsibly. Retouch minimally."

The efforts resulted in coverage from major media outlets like the *Globe & Mail* and *National Post*, which ran a full-page story in which the editor of *Fashion* magazine spoke out in favour of the campaign. It even got picked up as far away as the UK and Japan. And it certainly made an impression in the blogosphere. Zak Mroueh, president/CD of Zulu Alpha Kilo, notes that thousands discussed it on blogs. "What I learned from it was the power of a really simple idea and how quickly it can spread, even with a very small budget," Mroueh says.



BY EMILY WEXLER PR

Banff leverages squirrel power



Who knew a little squirrel could cause such a ruckus? When a mischievous rodent popped up unexpectedly in a photo taken by visitors to Lake Minnewanka in Banff, it became an internet sensation. The image, which first appeared as Nationalgeographic.com's photo of the day, soon made the email, social media, mainstream media and blog rounds, and Banff Lake Louise Tourism (BLLT) pounced on the opportunity. The organization worked with Vancouver-based Radar DDB to turn "Crasher Squirrel" into a tourism mascot.

Online, BLLT launched "Banff Crasher Squirrel: The Movie" on YouTube, which was covered on CNN and became the most popular travel video in Canada. The squirrel also appeared on The Real Banff National Park blog and "photobombed" leading blogs and websites by popping up and commenting on the content. Facebook and Twitter pages were launched, and the latter garnered 3,000 followers. And an Adwords search engine marketing campaign leveraged interest in Crasher Squirrel.

Offline, Crasher popped up on all sorts of BLLT collateral, including billboards, stickers and even jewellery.

The campaign was covered by major media like the CBC and CTV, and there have been over 500 million Crasher Squirrel hits online. Not bad for a little campaign centred on a tiny squirrel that cost less than \$5,000.



Environmental Defence goads parents into action

Kids taking on riot police. Ideally it'll never come to that, but if kids knew as much about the environment as we do, they'd probably take action. Environmental Defence thinks that those who know better should.

The Toronto-based organization decided it would try to effect change at the 2009 UN Climate Change Summit in Copenhagen. So, to send a message to Prime Minister Stephen Harper that climate change is important to voters, they mobilized Canadians with a campaign centred on those who shall inherit the Earth, kids, while targeting those who care most about their future: moms.

Environmental Deferice worked with Zig in Toronto to create Moms Against Climate Change. They made a viral film depicting a horde of pint-sized protestors facing off against coppers and a Facebook page to galvanize green moms. With the tagline “If our children knew the facts we do, they’d take action. Shouldn’t you?” viewers were driven to Takeactiononclimatechange.ca, where they could upload pictures of their kids under the headline, “Stephen Harper: Remember who you’re representing in Copenhagen.” It was projected onto walls in Vancouver, Toronto and Ottawa leading up to the summit.

Stephen Harper may have paid the film no mind, but there were plenty of people who did. It tallied 46,221 views on YouTube and a total TV audience of 19,462,100. The CBC featured it twice in the news, a *Toronto Star* column dared people to watch it without shedding a tear, the Huffington Post called it "mind-blowing" and parents uploaded 1,989 photos in eight weeks. It's no green mini-mob but it's a start.

TITANIUM ■■■■ BY JONATHAN PAUL ■■■■

Tropicana lets the sun shine in

In the dead of winter Tropicana did something that might be considered nothing short of a miracle. They delivered the sun to the Canadian Arctic.

Okay, maybe they didn't deliver it. They just built another one. The people of Inuvik, located in the Northwest Territories, awoke one dark, frigid morning to see something they figured they never would in January – sunshine.

As one of Canada's northernmost towns, Inuvik goes without a sunrise for weeks during the winter. Tropicana decided to change that by raising a 36-foot-wide helium balloon over the town's Jim Koe Park, brightening the sky with 100,000 lumens of light, roughly the same amount provided by the sun.

The installation was part of its “Brighter Days for Brighter Mornings” campaign – developed by BBDO Toronto – which sought to highlight the role its 100% pure and natural orange juice can play in Canadians’ morning ritual. That’s why Inuvik’s brighter morning was also complemented with a free carton of Tropicana Pure Premium Orange Juice for every household (1,200 in total) and the brand worked with local leaders to provide financial support to community-based breakfast and nutrition programs.

A team of filmmakers went along to capture the moment in a series of 60- and 30-second documentary-style spots, which were revealed in advance of the Olympic closing ceremonies. Blogged commentary and behind-the-scenes footage were shared on Tropicana's "Brighter Mornings" Facebook page, and with further promotions taking place via PR initiatives and a major sponsorship by Citytv's *Breakfast Television*, all Canadians were treated to the illuminating experience.





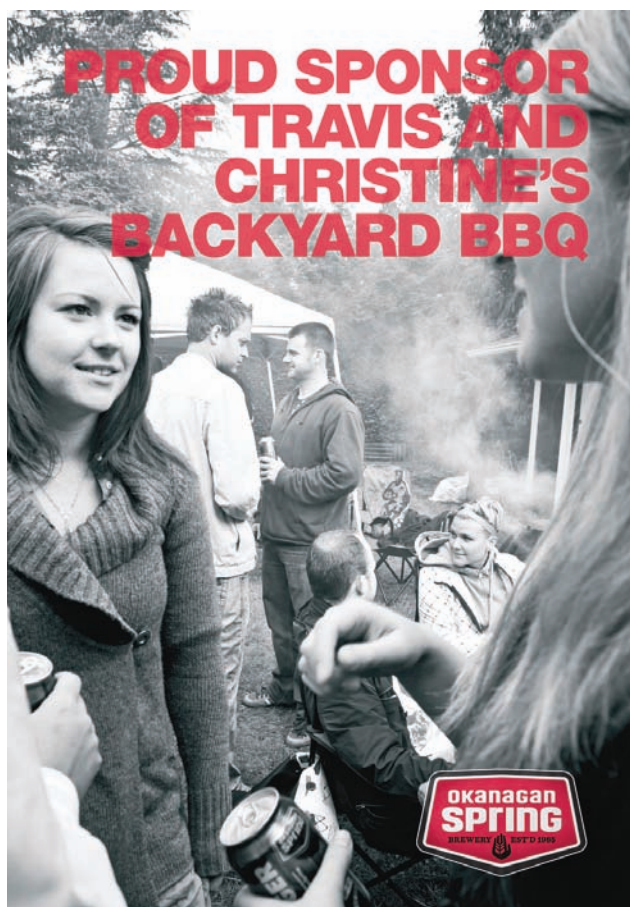
Trillium gets youngsters to look inside themselves

The Trillium Gift of Life Network (TGLN) realized that organ and tissue donation wasn't something that 15- to 24-year-old Ontarians commonly had on the brain. So, they reached out with an interactive, multi-platform campaign to get them to open up to the idea last year.

Developed by Narrative Advocacy Media and Mighty Digital Direct + Design (both units of Toronto-based Bensimon Byrne), it centred on Recycleme.org. Greeted by Ben, whose chest opens up like barn doors for the inside scoop on his vitals, young folks can register as organ donors, peruse a discussion forum and check out video of testimonials and actual organ transplants.

Pretend storefronts for discount "parts" dealers promising vital organs on the cheap were the focus of the creative, which included transit ads, wild postings and online banners, all stamped with the tagline, "If organs and tissue were this easy to find, we wouldn't need organ donors." Viral videos and a PR event also promoted the stores, featuring blood-pumping mascot with heart, Cardiac Carl.

TGLN also spread its message via Facebook and Twitter, answering the question, if a liver could talk, what would it tweet? It took its act on the road to 13 post-secondary campuses in Ontario with a life-sized game of Operation, organ swag and even a midday concert at one stop featuring Canadian band illScarlett. Now that's one organ-ized effort.



Your party brought to you by Okanagan Spring

Have you ever thrown a backyard BBQ or gone on a fishing trip and wished that you had a friendly beer brewery to sponsor the occasion? Well, your wish is Okanagan Spring's command.

This May, the Vernon B.C.-based beer co reprised its popular offer to get behind non-corporate to-dos, no matter the size, in an effort to target a younger audience than its typically older craft beer drinkers. The concept debuted last summer, with print, radio and OOH ads that sent shout-outs – using taglines like "Your poker night deserves sponsorship too" – offering to help host anything from stag parties to post-soccer hang-out sessions with suds.

Developed by TBWA\Vancouver, Sponsormespring.ca lets wannabe hosts submit videos explaining why their event deserves backing. Visitors vote for their favourite entries and Okanagan also handpicks a few it deems worthy. Last year's winners were touted via ads with messages such as "Proud sponsor of fishing at Jeff's Cabin."

The sponsorship proved to be a success. Last year, Okanagan saw its sales increase by 10% in a month, and two months in, the website had received 13,000 hits. After all, there's no better excuse for a party than a potential beer sponsor.



Score one for the underdogs

Every dog deserves love, even the old, ugly and unpopular ones, and Cossette Montreal CD Fern Breslaw decided to do something to help them find it. In partnership with the agency, the Montreal SPCA and local rescue organizations, Breslaw created the Underdog Club, an adoption drive that operated not out of a shelter but an art gallery that displayed commissioned portraits of each of the furry friends. Potential adopters came in to see the portraits, taken by photographer Jamie LeBlanc, and meet the mutts who inspired them.

Breslaw opened the gallery and created the logo and visual identity for the campaign, which also included posters and print advertising the vernissage, and a website with profiles of the club's members and mechanisms to adopt or refer a dog, volunteer or donate to the cause. On Facebook, the dogs had their own profile pages, and 600 people joined the group. They also staged a 5K fundraising walk starting at Mount Royal; Mutt Walks participants could BYOD or volunteer to walk an Underdog, perhaps forming a longer lasting bond.

Happily, 75 dogs were kicked out of the club into new homes.

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Whoever proclaimed that print is dead needs to check the stats. Research shows that Canadians still love their printed newspapers – from major dailies to community publications to free commuter papers. Sure, people also love consuming their news online. But print and online don't have to be mutually exclusive.

"It's not a matter of print or online, it's a matter of and. People are reading all of it," says Suzanne Raitt, VP innovation and marketing at the Canadian Newspaper Association (CNA). In fact, the latest NADbank research shows that on a weekly basis, 73% of Canadians read a printed copy of a daily paper, and 78% read a printed or online copy. If you do the math, that means only five percent of newspaper readers are online-exclusive.

Meanwhile, printed editions of community papers are actually growing in many markets. Three-quarters of Canadians read their community papers, according to recent stats from ComBase. "Community newspapers have continued to do well because of their deep connections to the communities they serve," says Kirk Allen, SVP advertising and sales at Canwest Publishing. "The smaller the market, the greater the reach. In markets of 30,000 or less, 73% have read their community newspaper in the past week and 83% in the past month."

With stats like that, it's clear that the medium is anything but dead. However, that doesn't mean everything is business as usual. Newspapers have evolved past the point of simply delivering a printed edition and posting the same content online. Increasingly, papers are tailoring specific content for different channels – from online blogs to mobile alerts to e-reader editions. "It's really about empowering consumers to receive content the way they want to receive it," says John Hinds, president and CEO of the CNA and the Canadian Community Newspapers Association (CCNA).

The trick, of course, is figuring out how to monetize these new channels and continue to fund the kind of quality journalism that makes newspapers such a strong medium.

Newspapers everywhere are testing all sorts of different revenue models. At the recent Ink & Beyond conference in Toronto, the publisher of the Dallas Morning News outlined how he successfully increased subscription rates, while one of the founders of the unconventional Czech newspaper Nase adresa

"Straight ROP buys at negotiated rates are a thing of the past"

– Sandy Muir, The Toronto Star

explained how non-journalistic ventures like running local cafés and selling software innovations such as infographics tools contributes to over a third of its overall revenue.

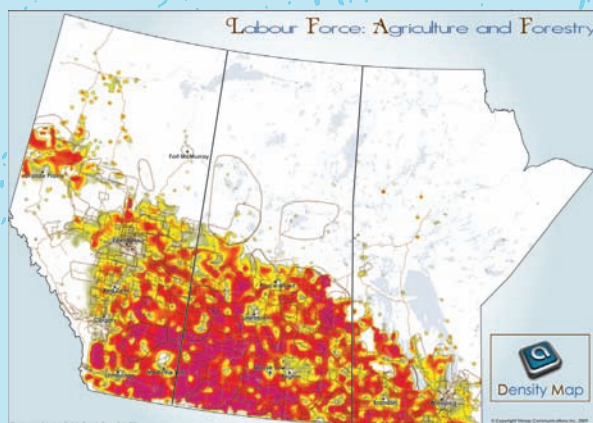
For most papers, though, advertising remains the primary revenue source. Ads in today's papers look very different than they did even 10 years ago. Papers have become more flexible to accommodate non-traditional executions, like the recent AmEx ad featuring a gas pump snaking around news content that ran in major dailies including the Globe and Mail and the National Post. "Our print partners have been very accommodating as we've introduced a range of non-traditional units designed to have

ADWEST MARKETING

AdWest Marketing offers agencies with consistent access to research and data for over 250 community newspapers across the prairies. Unlike most other media organizations, AdWest's efforts support the planning process as opposed to a focus on campaign execution or order processing.

As a not-for-profit research bureau, AdWest is uniquely positioned to provide agencies with unbiased planning information for newspapers and markets that may be unfamiliar to them.

Some of AdWest's primary products include comprehensive geo-targeting ability as well as online access to a number of valuable planning tools. The AdWest website, AdWest.ca, is updated daily to include the most recent newspaper rates, circulation details, coverage maps, planned special sections, regular newspaper features and much more. AdWest.ca also contains a repository of case studies, interactive maps and newspaper search capabilities that set it apart from most other research oriented sites.



StatsCan data density mapped against community newspaper coverage areas in Alberta, Saskatchewan and Manitoba

We'd be lying if we said
we reach half the adults
in the GTA.

Because we reach more.

In fact, that "more" is more than ever.

Proof that great and relevant content make us the trusted
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maximum impact, giving us reach and awareness while at the same time engaging our audience with messaging content that is relevant and meaningful,” says David Barnes, VP advertising and communications at American Express Canada. “Print is an essential element of the media plan, representing around 22% of our budget.”

Canada is not the U.S.

The American newspaper industry has taken a beating over the past few years, and unfortunately many people have jumped to the conclusion that the same is true up here. As the stats show, though, it's not fair to paint the Canadian industry with the same brush. Our newspaper readership remains stable and is even growing in some markets.

One obvious explanation for the discrepancy is that the U.S. economy was hit much harder by the recent

downturn than we were. But that's not the only factor at play. “Canadian newspapers are generally more focused on providing local news and information that readers value, which is one of the reasons Canadians continue to read newspapers in large numbers,” says Michael Cooke, editor of the Toronto Star.

Canadian papers, for the most part, have also managed to avoid being dragged down by faltering parent companies. “Our newspapers tend to be of higher quality, thanks in part to stable and fiscally responsible ownership,” says John Stackhouse, editor-in-chief of the Globe and Mail. “Canadian newspapers were also less reliant on classified advertising.”

Dependence on classified advertising has hurt U.S. papers immensely. As publisher and CEO of the Dallas Morning News James Moroney III pointed out during his recent presentation at Ink & Beyond, job-hunting websites caught papers by surprise when they sprang up and grabbed a huge chunk of the classified ad market share. “Monster decimated the employment ads in the U.S., and papers still haven't recovered,” said Moroney.

Additionally, there are major markets in the U.S. that have only one newspaper. “In Toronto alone we have seven daily papers. Even smaller markets have several papers,” says the CNA's Raitt. “It keeps us competitive.”

Anne Crassweller, president of NADbank, agrees that more papers contribute to a stronger industry in general. She partially attributes Canada's strong market to our plethora of free urban dailies – something most U.S. cities lack. “The free dailies were originally launched to attract a younger audience. They have done an excellent job building an audience,” she says, adding that the dailies often serve as a gateway to other newspapers for younger readers, too. “Any market that has a free daily is more stable.”

With that in mind, the fact that Toronto's free daily market continues to grow can only be good news. The city's latest daily addition, *t.o.night*, means Toronto commuters now have a fresh evening paper to read on their trek home from the downtown core.

T.o.night publisher John Cameron says offering unique opportunities for advertisers has become table stakes. “As a new player in the market, we need to fight to get into every plan,” he says.

Getting creative

The free dailies aren't the only papers offering more creative ad opportunities. Non-traditional executions, like the AmEx

THE GLOBE AND MAIL

The Globe and Mail is Canada's national newspaper and one of Canada's most iconic news brands that offers a host of unique advertising opportunities. It specializes in reaching the influential, affluent market through multiple channels, including its print and online products, as well as social media and mobile initiatives. The readership for the Globe's flagship newspaper is 2.4 million weekly, while 2.8 million Canadians read its online and mobile offerings each month. Notably, its iPhone app alone garners 9 million page views per month.

The Globe is focused on continuously expanding its reach and engagement levels with Canada's most desirable market. It has a robust custom content team that works closely with advertisers to take advantage of the Globe's many platforms – from e-newsletters to mobile apps to advertorials.

The Globe has always been known for quality, and it continues to build on that pillar. This fall, it is rolling out new presses that will offer advertisers even more high impact ad opportunities with outstanding colour and reproduction capabilities.

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Driftwood owners Dennis and Jackie Smyk win the Molson Award for Community Service at the recent convention of the Ontario Community Newspapers Association

ad mentioned earlier, are becoming more common in major dailies. "Straight ROP buys at negotiated rates are a thing of the past," says Sandy Muir, VP advertising at the Toronto Star. "Innovative packaging and high-impact executions, both print and online, are what advertisers are looking for."

"Ad targeting based on individual profiles rather than just content/context is going to be the key to getting out of the Google/Microsoft remnants trap."

– Dean Black, BLACK

TD Bank Financial Group recently garnered attention for its large-scale homepage takeover of TheStar.com. It featured a banner ad, as well as an XXL-size box ad that users could expand to view 20-second videos. "We work very closely with our agency and media partners and challenge them to look for opportunities to get our message heard in an innovative way," says Dominic Mercuri, EVP/CMO at TD Bank Financial. "We get excited when we find something that hasn't been done before, or at least not often. The key is that it must be relevant and add to the communications, not just innovation for innovation's sake."

Luckily, newspapers offer many different verticals to address the relevancy piece. TD Bank recently dominated the Globe

and Mail's weekend Travel section with a full cover wrap and full-page inside/outside back cover ads to promote its First Class Visa Infinity travel rewards program. The execution was highly relevant, because it delivered a message about travel rewards within a section devoted to travel, increasing its chances of reaching a highly engaged audience receptive to its message.

"Where the ad is essentially qualifies the audience in terms of consumer interest – determined by the surrounding content and related interest/time spent on the page," says Scott Stewart, director of communications planning at Calgary-based agency Trigger Communications.

Newspapers understand that advertisers require more than traditional ad units in order to break through today. "We're willing to work with advertisers' needs and desires for varying shapes and designs to allow their messages to more effectively reach readers," says the Globe's Stackhouse. "We've also become more sophisticated in working with advertisers to develop customized content and special areas of interest, in print and online."

Canwest and Quebecor Media are also very open to creating innovative advertising opportunities, both in their daily and community titles. For instance, to support the launch of its breakfast burrito, McDonald's execution with the Sun saw the paper arrive on subscribers' doorsteps wrapped up like a burrito. "The print media in general has become much more flexible in terms of offering creative marketing solutions – from

ADREACH

Ad*Reach is the easiest way to reach 5.8 million adults across Ontario. It represents a network of 315 community newspapers, which are all members of the Ontario Community Newspapers Association. Its papers cover almost all rural and urban communities in the province.

Ad*Reach is a one-stop-shop for advertisers who want to have a presence in hundreds of community newspapers without having to make hundreds of phone calls. It makes planning and executing community newspaper campaigns as easy as one phone call and one invoice. Ad*Reach's team of experienced media staff can help advertisers with display advertising, classified display, inserts and press release campaigns. Ad*Reach can help get advertisers' messages out regardless of the scope, from just one neighborhood to the entire province. This flexibility makes Ad*Reach one of the most convenient ways to target local audiences.

Ad*Reach has also developed an online advertising program for community newspaper websites across Ontario.

THE RITUAL

It usually begins slightly after 6a.m. Whether it's the chime of a laptop or the turn of a crisp sheet of newsprint, the result is always the same—a suspended sense of the present as the journey into the day's news begins. Scandal in Government. Markets in turmoil. We won, 4-2! A strongAmericano brings a nice irony to the financial news south of the border. So who are these people? They are the ones who want to know about the entire world, not just theirs. They are individuals who care deeply about the future of their country and of their planet, and they want a part in shaping that future. They are leaders, they are thinkers, they are innovators. The ritual is theirs and it is made up of every word, on every page from world issues to travel, business to fashion, and everything in between. They represent the very best of Canada. And we are proud to have them as our readers. They look to us to help them remain educated, entertained and enlightened, and they do it to the tune of 3,200,000 every week. And, if you believe that this much sought after group of people is beyond reach, you'd be wrong. It's as simple as a visit to globelink.ca, a call to 1-800-387-9012 or an email to advertising@globeandmail.com

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not only ensured we were reaching the Sun's male readership, but we did so in a meaningful way," says Stewart. "To gain additional traction, we shaped our consumer proposition to the actual context we placed the ad in."

AmEx is another example of an advertiser that has had success running non-traditional ads in many papers, including executions that ran across a double-page spread in the National Post. AmEx's Barnes agrees that while pushing the envelope with non-traditional executions, it's important not to get

content sponsorship to customized publishing to flex-form advertising," says Julia Kamula, EVP operations, Central Canada for the Sun Media Corporation.

Trigger's Stewart has worked with Sun Media to place small, tactical units in a premium location – on the Sunshine Girl page of the Calgary Sun. The ads were for the Alberta Beverage Container Recycling Corp., which was trying to reach males under 35 to convince them to recycle more. "We

caught up in innovating just for the sake of it. It has to be relevant and meaningful. "Impactful media innovation stems from aligning the right media, opportunity and interest factor, with the right message," he says. "We are continuously working with our media partners to strike this fine balance between innovation and media that amplifies the campaign messages, and the results to date are impressive."

Community newspapers are starting to offer more innovative ad opportunities, too. Newcomer SNAP Newspaper Group was founded by a team with marketing backgrounds, and works closely with advertisers to offer executions like sponsored content as well as free "extras" like news coverage of local events such as store openings when relevant. For example, an ad for McDonald's could potentially run alongside news coverage of local McHappy Day events. "Our PR is a value-add," says Paul Dutton, president and CEO of SNAP.

Almost all of the aforementioned examples have one very important thing in common: they weren't standalone print ads; they were part of larger, multi-channel, integrated efforts. "The key is to have an

TORONTO STAR

The Toronto Star is Canada's most widely read newspaper and the largest newspaper website (thestar.com) in the GTA* and has developed a reputation in the marketing world for working closely with advertisers to create innovative, groundbreaking ad opportunities.

The company is also known for its unrivalled reach in the Greater Toronto Area market. In fact, you can reach over 50% of the adults in the GTA over the course of a week when you combine the Star's print and online products*.

Digital innovation is at the forefront of everything The Star does. Earlier this year thestar.com garnered attention for its innovative homepage takeover for TD Bank, which featured a 300 x 900 "XXL" ad unit that readers could expand to watch videos. The XXL unit was complemented by other banner ads to complete the one-day homepage takeover.

As well as its extensive mass reach, The Star also delivers niche ad opportunities, both in print and online through its verticals like wheels.ca, toronto.com and parentcentral.ca.

The Star continuously leverages the strong sense of community in the newspaper and on its website by rolling out unique initiatives like Your City, My City, where readers can dialogue with reporters and each other about everything from transit to local politics.

*Source: NADbank 2009



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integrated communication approach, and consistency is important. Whenever possible, we incorporate more than one form of media communication to have our messages heard,” says Mercuri. “There isn’t a formula. It needs to start with the customer in mind and connect with the business goals.”

Embracing the new multi-platform reality

Cisco Systems Canada is also focused on finding relevant multi-platform opportunities. “Newspapers have a role to play in terms of their reach and editorial influence in key markets for Cisco – principally the business audience and the SMB target. However,

over the past 10 years, we have migrated from traditional print campaigns to full 360-degree programs where print is used strategically as a ‘drive to web’ vehicle,” says Willa Black, VP of corporate affairs for Cisco Systems Canada. “We do not run traditional campaigns that consist of print and only print.”

With its recent “One Million Acts of Green” campaign, Cisco has been using full-page print ads to highlight key milestones, while at the same time driving readers to go online and register additional ‘green acts.’ “For Cisco, the campaign nucleus would always be online because we

can incorporate other content (whitepapers and case studies), social media and tracking mechanisms,” says Andrea Dil, Cisco’s brand manager. “The challenge with print is that you can’t track usage besides placing a vanity URL. With online, we can see what content and creative resonates with the end user. Then we can optimize based on those behaviours – it’s great intelligence.”

“What newspapers should be doing is developing ways to change ‘real estate’ values on their sites to reflect the quality of their audiences and realize the value of their own brand’s relationships with those audiences,” says Dean Black, president and CEO of ad agency BLACK. “Ad targeting based on individual profiles rather than just content/context is going to be the key to getting out of the Google/ Microsoft remnants trap. The publishing clients that BLACK has been working with are excited by the ability to enhance their online experiences by serving ads that they know individual readers are more likely to be interested in, regardless of where they are on the site. Advertisers will like the increase in effectiveness of their ads and the ability to further segment creative based on analytics.”

The Globe’s Stackhouse points out that that advertisers are willing to pay for quality placements online. “Advertisers pay pennies for traditional display ads on commoditized article pages,” he says. “They’re willing to pay much more for access to unique content, especially in the multimedia space, and for customized content areas that lend themselves to identifiable audiences and higher engagement levels.”

Newspapers’ digital offerings continue to evolve as online best practices begin to emerge. In the meantime, there’s a lot of experimenting going on. Luckily, as Dil pointed out earlier, online is a great source of intelligence.

Mobile and e-readers

Newspapers have been experimenting with mobile devices like smartphones for some time now, and with the launch of Apple’s iPad in Canada, the industry is buzzing about how to further leverage mobile and e-readers. Many papers are already offering mobile apps for smartphones and downloadable editions for existing e-readers like the Kindle, and Apple’s entry into this market is certain to make the medium even more popular. “These emerging platforms offer publishers unprecedented opportunities to serve both their readers and advertisers with a full spectrum of reading experiences and environments,” says Pam Laycock, interim VP of digital media at the Toronto Star.

T.O.NIGHT

t.o.night is the only evening newspaper in Toronto. The free daily is distributed downtown to homebound commuters each weekday after 3:30PM, offering them the freshest news of any paper thanks to their 11:00AM print deadline. It’s an ideal vehicle for advertisers, since it’s the last touch-point to commuters before they discuss purchases and plans with their partner, go shopping, or watch TV. *t.o.night* currently distributes 52,000 copies a day in Toronto’s downtown core, and has an average readership of 109,000. The paper is based on successful free evening dailies launched in the past few years in Australia and France.

Readers love the magazine stock, keeping their hands clean as they place it in their bag for the commute home. As a result, almost 90% take it home three or more times per week.



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Canwest has been working on leveraging e-readers since the technology became available. "Canwest was the first newspaper chain in Canada to be on the first e-reader [Kindle] in Canada. Although newspaper ads don't appear on the Kindle, there will be advertising opportunities with its competitors as they come to Canada," says Allen. "We already have all of our newspapers available on mobile along with advertising opportunities. All of these devices help grow our audiences and allow us to connect in more ways than ever."

The Globe is also paying close attention to the iPad. "We feel it is important to make our content available on the platform most relevant to consumers," says Angus Frame, VP digital, adding that the paper is set to launch a pair of iPad applications this summer, and is committed to offering a rich web experience tailored to the device. One of the upcoming iPad apps will recreate the experience of reading the daily newspaper, and will be available as a paid subscription. The other will be an ad-supported quick news experience that's free to download. "Each product gives the user and the advertiser a different experience, and allows us to ensure Globe content is well represented on new technologies as they are adopted by Canadians," says Frame.

Why community papers are growing

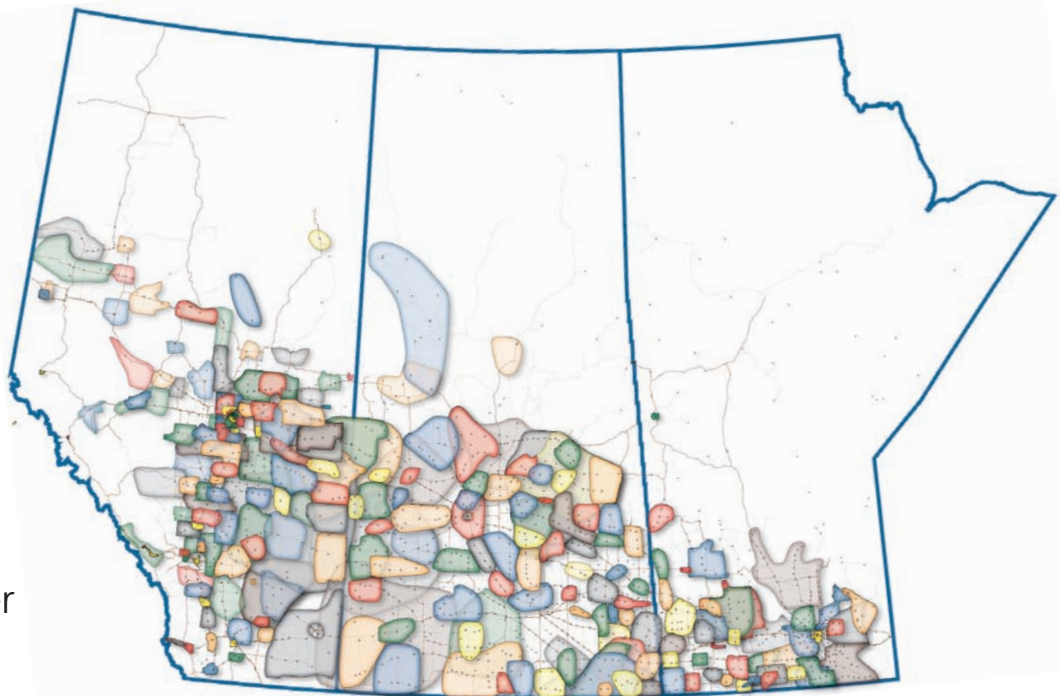
At the community level, papers are continuing to focus on what works: extensive local coverage. "In most markets the community newspaper is so deeply rooted in the fabric of life of rural Canadians, these publications are considered a family member as much as they are a source of information," says Jeff Beardsworth, advertising director at AdWest Marketing, a research firm that helps agencies plan their community newspaper media buys. "Look no further than the circulation departments of some of these papers, and the calls they receive if the paper doesn't arrive on publishing day – regardless of whether they're paid or free."

Community papers offer coverage that often isn't available anywhere else, which translates into very loyal readership. "National advertisers understand the respect a community newspaper has among its readers, and the influence it can have with buying decisions," says Anne Lannan, executive director of the Ontario Community Newspapers Association (OCNA) and Ad*Reach. "This is why we continue to get stronger." They also serve as valuable vehicles for advertisers to geo-target

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and reach highly engaged audiences. “Community newspapers are ideal for geo-targeting because they are typically distributed to a small geographic area and have high household penetration,” says Canwest’s Allen.

AdWest recognizes the value of community papers to advertisers, and offers extensive data to help media planners and agencies get the most out of them. “Corporately, publishers have done an excellent job of creating common sections between their titles that are targeted to a specific audience,” says Beardsworth. “But unfortunately, overall those opportunities exist in regional or corporate pockets and don’t necessarily constitute a full-blown ‘community newspapers opportunity.’” That’s where AdWest comes in: it can leverage its data to fill in the gaps and help agencies come up with

comprehensive community media plans.

Trigger’s Stewart has found that AdWest’s data has opened up new doors for him from a planning perspective. “In working with AdWest, we are now able to plan community newspapers based on sophisticated and quantifiable information available vs. the household and in doing so,

effectively utilize new data to craft highly targeted geo-analytical footprints,” says Stewart.

The GIS Market Analyzer also helps make community papers easier to integrate into media plans. “To me, the Community Newspaper Market Analyzer has the potential to be the Holy Grail of community newspaper planning tools,” says Beardsworth. “It provides the ability to understand the physical geographic area served by the newspaper and what lives inside it.” He also points out that the GIS Market Analyzer currently has almost 10,000 individual datasets that can be merged with or mapped against participating newspaper coverage areas.

Lannan agrees that the GIS Market Analyzer is a powerful tool. “It helps agencies to target key demographics and markets of importance to their clients,” she says. “The results have a direct impact on the success of their clients’ campaigns. We have been able to help clients like Value Village support its charitable partners, the Bank of Montreal with new branch openings and Listen Up! Canada with very specific demographics.”

Like their daily counterparts, community papers have been busy transitioning to multi-platform businesses over the past several years. Many augment their print editions with online versions that have more up-to-date information and breaking news. The shift online hasn’t happened overnight, though. “In larger urban areas, where resources are plentiful, the transition has been more seamless,” says Lannan. “In some smaller communities where both newspaper and outside resources are reduced, they are slower to make a huge leap. Many of the rural paid circulation newspapers are now selling e-editions from their sites.”

Hyper-local: the next big thing?

The fact that local coverage helps community papers maintain strong readership and trust in the markets they serve is not



SNAP NEWSPAPER GROUP

The SNAP Newspaper Group is a young, grassroots news organization with a presence in 52 (and growing) markets across Canada.

SNAP provides a unique offering to the communities it serves: it covers primarily through photographs “good news” stories, like local achievements and events ranging from store openings to seniors line-dancing. That means advertisers never have to worry about their ads running alongside a negative story such as a car accident.

SNAP’s creative department is centralized, but it can leverage its franchise partners in each market to localize ads. For example, the Girl Guides recently ran ads in several papers that SNAP customized with local content, like photos from a local Girl Guides fundraiser or information about upcoming events. SNAP’s extensive local coverage also means that advertisers are likely to receive value-adds in the form of pictorial coverage for their events, too.

SNAP’s 2.1 million readers across Canada appreciate the comprehensive local coverage, and tend to keep the papers in their homes for awhile. SNAP papers average 2.7 readers per copy, and 2.2 reads per person. SNAP also has local online properties to complement its print offerings, as well as SNAP TV, a digital signage network that’s currently being rolled out in Newmarket.

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lost on the major daily papers. Moroney, of the Dallas Morning News, pointed out during his presentation at Ink & Beyond that local news is inherently differentiated from competitors, which keeps newspapers relevant and safe from becoming commoditized. A reader can typically get the results of a big NBA game anywhere, while coverage of a local high school basketball tournament can only be found in the local paper. And that sets the paper apart and protects it from becoming irrelevant.

"That's our differentiating factor," says Sun Media's Kamula. "Provincial, national and international news is available from a wide variety of sources, but no other media can cover the local market both in terms of news and advertising like the local daily newspaper. And because of our multi-platform distribution channels, it's immediate and in-depth."

Canwest's Allen points out that newspapers have more photographers and reporters in their respective markets than any other medium. "When the tragic shootings happened at Dawson College in Montreal a few years ago, the Montreal Gazette had the news along with photographs within 15 minutes. The world went to the brand that they know and trust, Montrealgazette.com," he says. "If you did a Google

search for almost any local news item, typically it'll be a newspaper story that will be at the top of the search stack."

While the editorial side at many major dailies is integrating more hyper-local coverage like community news, advertisers are looking for hyper-local ad opportunities. "The hyper-local marketplace is for real and we see examples regularly at the Toronto Star," says Muir. "Not only can our advertisers target their inserts and online messaging at the FSA level, but the Star also offers various zoned advertising opportunities."

Providing context in a sound-bite world

"The quality of the journalism is what really sets papers apart," says the CNA/CCNA's Hinds. His colleague Suzanne Raitt agrees. "Other media outlets often get their news from newspapers. Just think of all of the times you hear on the TV news: 'from today's paper,'" she says.

"Newspapers are still relevant because they have the largest news-gathering ability of any media. They have the most investigative reporters, the most general assignment reporters, the most beat reporters. They break large stories, and they try to ensure their stories are right," says Michael Cooke, editor

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of the Toronto Star. "Another point of relevance is that daily papers have a collective knowledge of critical issues that you often cannot find on the internet, on Twitter or other social media outlets."

BLACK's Dean Black agrees. "Newspapers offer a breadth of newsworthy topics that appeal to interests beyond that which is "popular" in the breaking news arena," he says. "Most importantly, they serve the community in that without journalists and a free press we wouldn't have democracy, "rule of law" and ultimately freedom."

During his presentation at Ink & Beyond, Moroney pointed out that columnists, beat reporters and subject matter experts are a great way for papers to create content that fits what he calls the "U2" criteria – unique and unduplicated. He says that the four Ws – who, what, when and where – are commodities, and that

CANWEST PUBLISHING

Canwest Publishing is Canada's largest publisher of paid English-language daily newspapers. Its online brands within the canada.com digital network reach more than 7 million unique visitors each month, making it the country's leading online source of news and information.

Woven into the fabric of their communities, Canwest newspapers are among the best recognized news brands in Canada. With reach across Canada's largest business centres, National Post resonates with key decision makers and industry leaders. Community newspapers in British Columbia and South Western Ontario serve vibrant and connected communities and ten major-market daily newspapers including The Gazette, The Calgary Herald and Vancouver Sun keep readers informed and plugged into local, national and international issues that matter to them.

A talented and creative team works in collaboration with advertisers. Canwest representatives work with clients to develop customized programs that both leverage powerful multiplatform media brands and support client marketing objectives. With a national footprint and local credibility, advertisers can reach consumers across the country with one message or many.

With a commitment to providing compelling content when, where and how people want it, recent innovations include launching 11 daily newspapers on Kindle, mobile optimized newspaper websites and early adoption of new technologies including 2D barcode scanning and SMS advertising and content interaction.

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and assess what's happened," he says. "While these qualities are not exclusive to print, newspapers still hold much strength in presentation, design, still photography and graphics to



of 20 newspapers, including the New York Times. "It's about allowing people to personalize and curate their own papers," says Raitt. "What most advertisers want is to be in content that's relevant, so it's an appealing concept from that perspective, too."

Raitt also highlighted a recent augmented reality execution in USA Today promoting the Wizarding World of Harry Potter exhibition at Universal Studios, Orlando. The ad invited readers to hold it up to a webcam, at which point a 3D map

the true value lies in the why and how. He shared that, at the Dallas Morning News, the four pillars for differentiation are perspective, interpretation, context and analysis.

The Globe's Stackhouse agrees that depth is what sets newspapers apart. "Daily papers allow for a pause in the digital day for the sophisticated and wired reader to stop and lend themselves to analytical writing."

Looking ahead

During her presentation at Ink & Beyond, Raitt shared examples of how some companies are leveraging new technology and concepts. For instance, Berlin-based distributor Niuu is offering readers subscriptions to customized newspapers, featuring only their favourite sections from a selection

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popped out. “Newspapers are changing and growing and trying new things, and that creates excitement for the reader,” she says.

While new technology is presenting a world of new opportunities for papers, Raitt is the first to admit it’s impossible to know what the future holds. At the same time, with uncertainty comes potential. “People are excited by the opportunity. They’re throwing ideas around, trying new things,” she says. “Overall, people are feeling very positive about the industry.”

As channels expand and evolve, newspapers may shift how they deliver content, but the underlying value proposition stays the same: they offer a trusted source of in-depth news and context. “We’re in this almost evolution of media behaviour,” says NADbank’s Crassweller. “It’s a world of transition for everyone.”

Advertisers understand this transition, and are constantly evaluating what needs to be added to their media mix and what

QUEBECOR MEDIA

Quebecor Media (QMI) offers coast-to-coast coverage at both national and local levels, which allows it to reach any audience with precision.

The newspaper division of QMI encompasses 36 major paid dailies, including The Toronto Sun, Le Journal de Montréal, the 24 hours free dailies, as well as over 200 community newspapers. Sun Media’s combined reach is 10 million loyal Canadians each week.

QMI helps advertisers get the most out of its extensive properties by connecting them with a team of Solutions Directors who can help them craft the most effective and relevant campaigns possible. Each Solutions Director heads up a team of media specialists who can provide innovative recommendations for various channels, including newspapers, distribution, magazines, online, TV and mobile.

QMI recently created the QMI Agency, a content aggregator that allows all of its properties to access multiplatform content the moment it’s created. This ensures all QMI properties can deliver the most current information available in an efficient way in order to deliver not only breaking news coverage but exclusive investigative reports.



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may need to be dialled down. Most recognize the value newspapers offer, not only because of their flexibility to accommodate innovative ad executions, but also because newspapers remain the most trusted source of information for Canadians. “Print will likely continue to be part of the mix as long as it presents an opportunity for us to reach our key audiences, in combination with web presence,” says Cisco’s Willa Black.

Even as the media landscape continues to shift, it’s clear that newspapers are poised to continue playing a critical role in delivering relevant content that matters to citizens. The numbers don’t lie: whether they’re reading them at the kitchen table, the computer or on a mobile device, Canadians love their newspapers. •

The Canadian Newspaper Association (CNA) is a non-profit organization, which represents Canadian daily newspapers (English & French) with circulations ranging from 1,500 to almost 500,000 per day. www.cna-acj.ca

The Canadian Community Newspapers Association (CCNA) is the national voice of the community press in Canada, and represents more than 700 English-language community newspapers, with a combined circulation of more than 12 million copies per week. www.communitynews.ca

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BY JONATHAN PAUL

Strategy asked the top brass at media agencies across the country to give credit where it's due and name their brightest young media minds. The winner will be selected by the *strategy* Media Agency of the Year jury and announced this fall. Here's our second batch of contenders

NEXT MEDIA STARS

The brand integrator

Razvan Luca, account executive, Mediacom



Claim to fame

Razvan Luca puts a lot of focus on making things seamless. He believes that brand integrations should make sense, not make you feel like you're getting hit over the head with a hammer.

That tenet guides the work he does for Mediacom's P&G Media Marketing Program (MMP) business, liaising with stakeholders to help develop and execute content-driven associations anchored in TV.

Gillette Drafted, where he worked with sports channel The Score, is an example of such a program. It debuted last fall, planned by Starcom and executed by Mediacom, and started its second season in May. It featured aspiring sportscasters competing



Above: A pedestrian gets a streetside shave during Gillette Drafted. Top right: Nice 'n Easy partnered with W Network to reach women 25 to 54.

against each other for a one-year contract with Score Media and a one-year spokesperson contract with Gillette.

Luca's particularly proud of a Gillette shaving booth set up on the street outside The Score studio to build awareness and trial for each of the brand's five categories. Drafted contestants were challenged to get pedestrians to take a seat in the booth and partake in a shaving experience with Gillette Shave Care's full regimen of products.



"It provided us with a nice means of showcasing our products in an entertaining fashion," says Luca.

The first season of Gillette Drafted resulted in over 125MM impressions for males 18 to 49 and a 60% reach against the demo.

Bringing brands to life in fun new ways is something Luca also achieved with a Nice 'n Easy movie sponsorship on W Network, which saw a series of vignettes air during commercial time. They were hosted by two best girlfriends who were sitting at home watching the W Saturday night movie while experiencing Nice 'n Easy.

The idea behind the program was that colouring one's hair is so easy it can be done during the commercial break. It provided an experience for the viewer that worked seamlessly around the movie sponsorship,

resulting in a 45% reach against women 25 to 54 and nearly 20MM impressions against the demo.

A little more on Luca

Luca, 25, moved to Canada from Romania with his family when he was eight, settling in Toronto. He studied marketing at Ryerson University, and media isn't exactly where Luca envisioned he would end up. His original goal was to be a brand manager, but when a friend alerted him to an opportunity at Mediacom he made the move.

What do you like most about your job?

"I'm happy that I have a client that offers me the opportunity to work across different brands. It gives me the opportunity to really learn about each of those different categories and always provides a different challenge."

Thanks!

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The green planner

Dorothy Zarska, communications strategist, M2 Universal



Claim to fame

Dorothy Zarska likes to pay attention to detail. Little things can really matter in a campaign, like the size of the carbon footprint it leaves.

Take RBC's effort promoting its Blue Water Project, which gives grants to North American charities to fund programs in watershed protection and providing access to clean drinking water.

Since it's the first major consumer campaign against the initiative, launching this month, Zarska knew it was important that the message was conveyed in a way that didn't contradict the bank's inaugural environmental statement. That's why she ensured that the two major media touchpoints for the campaign were TV and online, while RBC campaigns usually involve a lot of print and OOH.



Above: Zarska changed the way OOH locations are selected for RBC branch openings. Top right: The bank's Blue Water Project required a green-friendly launch.

"Typically we don't consider environmental footprints while we're planning, but knowing that RBC can be scrutinized for what they've done, or investments they've made in the past, we wanted to make sure this was bulletproof," says Zarska, "that it was an environmental message even within the advertising."

To raise awareness about the Project, which serves as one of RBC's signature causes, Zarska



and her team put together theme blocks surrounding relevant TV content featured on broadcast partners including Discovery Channel and Global.

On Discovery, the RBC Blue Water Project is sponsoring a 10-hour marathon of *Life*, a series that gives viewers an up-close look at the struggle for survival among different species in the natural world. It's also sponsoring two segments per show for a week on Discovery flagship *Daily Planet*, all dealing with water.

On Global, Blue Water is sponsoring a water weekend, two hours on a Friday and another two on the Saturday, where they've chosen programming that's nature focused and in line with the theme.

The video-heavy online component of the campaign includes a Blue Water microsite and a YouTube channel that features stories on those who have received grants through the project.

Zarska has brought her attention to the minutiae of the media buy to other facets of the RBC business, in particular, branch openings. The problem, she found, was that many of RBC's new branches open

in small Canadian markets, and good photos or details of available billboards in these markets weren't always readily available. So, Zarska created a best practice at the agency whereby all new branch opening locations are analyzed through Google Maps and Streetview to ensure ideal OOH locations are hand-selected for purchase.

The deal on Dorothy

Zarska, 25, who moved to Canada from Poland when she was eight years old, chose to study advertising media sales at Humber College. It was during the search for an internship following her graduation in 2007 that she landed at M2 on the RBC account.

What's a media touchpoint RBC has yet to tap?

"Mobile. I've been trying to get mobile on every single plan, especially now because a few other financial institutions have come out with mobile applications. But I think it's finding the need first. We can't just put an app out there and expect it to do things for us."

Young Couples, 28-45
Captured by:
Subaru & DDB
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The online entertainer

Alejandro Fischer, digital strategist, UM Canada



Right: *Legion's* effects and supernatural action were promoted online.
Opposite page: Sony's "Make.Believe" campaign used digital to launch a new brand identity.

Claim to fame

Alejandro Fischer is a movie buff and an avid consumer of media, both of which serve him well as a digital strategist on the Sony business, and came in handy while taking the lead on the digital efforts surrounding the Canadian iteration of Sony's "Make.Believe" campaign. It launched a new identity for the brand, introducing a unified brand message, "believe that anything you can imagine, you can make real," which covers both its entertainment and electronic disciplines.

With a boutique budget, Fischer and his team focused on a niche, online target of early adopters, influencers and consumers of digital



entertainment. The video-heavy campaign leveraged Sony's robust presence in gaming, including online placements across the PlayStation network of websites, garnering over 1MM game impressions.

Fischer and his team also

used city blogs, BlogTO and Vancouver-based Beyond Robson, to position Sony beside content on the "latest and greatest." Custom sections profiling up-and-coming Toronto and Vancouver filmmakers aligned the brand with



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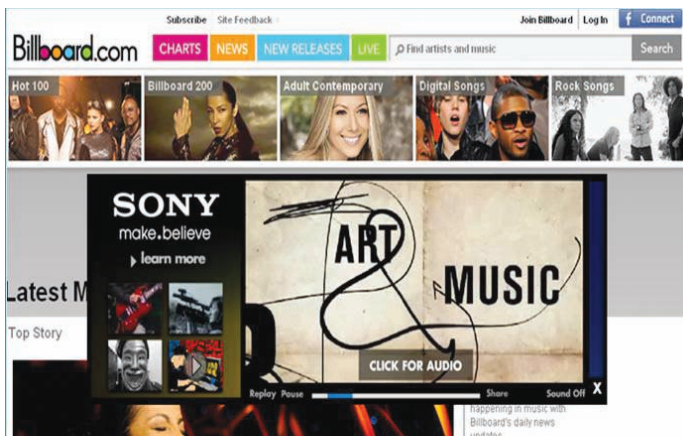
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creativity, and Sony's partnership with BlogTO led to a contest that enabled photographers to have their work exhibited at Contact, the world's largest photography festival. It resulted in over 400 entries and 4,000 votes cast in the span of a month, and a dedicated exhibit.

Fischer used social media, including customized spaces on Facebook and YouTube, to build a

community. Custom Sony video channels on Rogers On Demand Online and Break featured user-generated video content tying into the "Make.Believe" theme, and expandable video units and editorial coverage were leveraged on sites like IMAX movie pages, via Cineplex, CNET and *Wired*.

"Our goal was to position Sony as a multidisciplinary company,"

says Fischer. "Our objective was to start a conversation, create engagement with our target, get their feedback and have them be brand evangelists."

When developing campaigns for Sony Pictures movies, he draws on his film savvy to determine where and how to reach fans, something he did when promoting the film *Legion*. Horror, fantasy, sci-fi and comic book fans were among the go-to groups for the campaign, which touted the film's effects and supernatural action via sites spanning sports, gaming and movies.

Trailers and film imagery were showcased through blogs, in-game, mobile and conversational media, and website takeovers featuring custom video content drove fans towards the release date. The effort resulted in a 55% increase on impressions delivered versus other movies of the genre with a similar budget.

Facts on Fischer

Fischer, 27, has moved around a lot. He was born in Montevideo, Uruguay, and moved to Vienna, Austria, where he completed high school. His next stop was Spain, where he attended film school, studying film history.

After graduating in 2005, he moved to Canada with his family and enrolled at Centennial College in the three-year creative advertising program, during which he participated in internships at the Television Bureau of Canada and UM Canada on the RBC business. Fischer started full-time at UM on the Sony account following his graduation from Centennial in 2008.

What was your favourite movie campaign?

"I think it was *Legion*, talking to horror fans, talking to a niche audience that has really specific media habits that span from mobile to gaming. You really need to make yourself relevant and go after that specific behaviour."



Jason Dubroy,
Vice President of Consumer
and Shopper Strategy

Spider Marketing Solutions is pleased to announce the hire of Jason Dubroy as Vice President of Consumer and Shopper Strategy.

Mr. Dubroy boasts more than 15 years of experience as a senior strategist working with clients as diverse as RIM, Adidas, American Express, Apple, Revlon, Cadbury Adams, Johnson & Johnson, Kraft, Loblaw Companies Ltd., Metro Inc., Universal Studios, Alberto Culver, and Diageo. Most recently, he led the shopper marketing and client development practices at CIM.

Mr. Dubroy is an avid speaker and industry panelist on shopper marketing, brand experience, promotional marketing and consumer engagement.

He sits on the Canadian Marketing Association's Integrated Marketing and Customer Experience Council and was founder of the 2010 Canadian Shopper Marketing Forum and Conference, Canada's first national shopper marketing event showcasing research, insight and case studies with leading marketers, retailers, researchers, suppliers and academics from across North America.

Spider Marketing Solutions Incorporated is a Toronto-based, privately held, full-service marketing communications agency (www.spidermarketingsolutions.com) that has established a niche for itself as a passionate leader of innovative brand activation solutions among its growing roster of blue chip companies.

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Jason McCann

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Jason McCann is co-ECD of Taxi Toronto, where he's worked across all disciplines including design, advertising and digital. He helped build the agency's interactive reputation with global award-winning campaigns for Mini Canada.



Jason McCann An open apology to people using Facebook, Twitter, MySpace, Bebo, etc.

Over the last few months I've had the opportunity to judge some international advertising and digital awards shows. As usual, I was inspired by the array of amazing ideas and executions. But somewhere in there, between the endless integrated campaign videos and boondoggley dinners and drinks, I noticed a disturbing trend that must be addressed and, indeed, apologized for.

I obviously can't speak for every agency or every creative, but I'll speak for myself and address the users of every social media platform and say that I am sorry. I am so, so, so very sorry. We've gone too far. We have treated you with the level of respect normally afforded to a bar tab on a corporate MasterCard.

While looking through the work from dozens of countries, I began to realize that we have filled Facebook and Twitter with millions (perhaps billions) of profiles for every major (and excruciatingly minor) character from every ad campaign on the face of the earth. We are using social media to simply replicate our campaigns, not truly integrate them.

Don't get me wrong, there are some fantastic brand-driven examples in the social space. My current favourite is an Ikea concept from Forsman & Bodenfors. To celebrate the opening of the Ikea in Malmö, Sweden, the store manager posted pictures of "sample rooms" from the showroom floor. The first person to tag an item (like a couch) with their name won that item – a brilliant idea, and an execution totally indigenous to Facebook.



Part of the problem is a lack of resources from both agencies and clients. Too often the role of social media gets relegated (in terms of time and budget) to some poor art director creating a fan page at 2 a.m. on the night before a campaign launches. This is not fair to the art director, it's not fair to the social platform, but mostly it's not fair to you – the audience.

In an attempt to make amends, I will go on record right now and say that the guy in the oversized hat from the background of a TV spot does not need his own fan page. Nor does the flying dog, or the fake company that sells the fake product that's worse than a client's product. I will also admit that most actors playing personable store employees don't have enough to say for themselves to fill a Twitter feed. Believe me, I wish it weren't so, but it is.

To recap: I am very sorry. I've been part of the problem, and I'll try to do better. I will try to integrate value into social media and not just replicate content.

Sincerely, @djasonmccann

PS: This was originally going to be an apology to Facebook itself, but with the recent changes to its platform and policies, it appears to have morphed into a privacy-killing death star that doesn't really deserve an apology.



BY JOHN BRADLEY

LICENCE TO THRILL

Back when I was in the U.K. for the holidays, amongst the many programs on television, one in particular caught my eye. It was an hour-long homage to the best TV ads of the decade. It was riveting viewing, not tucked away at 2 a.m. on some obscure business channel, but running at 8 p.m. on the nation's largest commercial network – something I cannot see happening for the Best Banner Ads of the Century, or the Best Direct Response Campaign of the Millennium.

Amazingly, the top 20 list was not overrun with 21st-century brands such as websites (there was only one), mobile telephony (also just one) or Apple (not there at all), but fairly equally split between 20th-century and 19th-century brands, with two from the 18th-century thrown in for good measure. Whodathunkit – a veritable hit parade from days of yore.

been obliterated years ago, firstly by private label and now cheapo Chinese imports; and PG Tips, a brand of tea last seen as modern in the 1960s.

I would class all 20 of the chosen ads as best fitting the description “branded entertainment.” There was no new news in these ads – most of the brands hadn’t had new news since Armistice Day – and neither was there much in the way of feature/benefit, product demo, good ‘ol P&G stuff. Think Budweiser “Wassup” or Cadbury “Gorilla”

have wept and wailed about all the problems they faced: static/declining categories; mean retailers denying them shelf space and demanding outrageous allowances; the straitjacket of numerous past brand positionings and advertising campaigns.

But they didn’t. Instead they did what only brands like Hovis, John West Salmon and PG Tips could do: they used the vast reservoir of consumer goodwill, built up over generations, to engage in a different kind of dialogue.

Unlike most venerable brands that have seen better days, they did not go down the usual route of gleaning from the hardy band of existing users what was liked about the product and then dramatizing that. It doesn’t work! I don’t care why someone else buys it.

By seeking only to entertain, the public could re-engage with these brands on a more emotional level, in contrast to the all-too-rational basis of the past.

So why don’t our ancient brands do the same? I’m sick of hearing about how Molson Canadian and Labatt Blue are being shafted at both ends by premium and buck-a-box brands – boo-hoo! It was their fault anyway for leaving the front and back doors open. I’m even sicker of watching their lame efforts to tap into some allegedly new insight about the brands. There isn’t anything new, so stop pretending there is. Instead, leverage what the new competition doesn’t have – a lifelong relationship – and use that as licence to be welcomed back into my life by entertaining me.

Come on, Canadian marketers. Quit obsessing about your brand’s limitations and leverage what you do have. Stop being my boring, whiny friend from ages ago who I haven’t called in years. Because of our past, I will give you a hearing, so thrill me, amaze me, give me my best laugh of the day. After all, isn’t that what friends are for?

After 25 years as a brand marketer, John Bradley forsook the corporate world to write his first book, Cadbury’s Purple Reign, and is now working away on his next tome. Johnbradley@yknotsolutions.com



With the whimsy of an episode of *Cake Boss*, this 2007 ad showed bakers assembling a life-sized Škoda Fabia made entirely out of cake, with an edible engine under its delicious hood.

Guinness (founded 1759) was still doing business as an advertising icon, closely followed by Budweiser (1785). Similarly, Cadbury (1824), my alma mater, was in twice for the drumming gorilla and those eyebrow kids (that girl really gives me the creeps). Others on the list were John Smith’s Bitter (1847), Carlsberg (also 1847), Halifax bank (1853) and Citroën (1912). Sony (1946), who I thought were yesterday’s men, got in twice with their Bravia television.

The list also included some brands for whom the word “dull” had seemingly been invented: Hovis bread, unchanged since 1888; John West Salmon, a brand that should have

and you’ll see what I mean; they were all like that. One ad for Škoda cars involved nothing more than a group of cooks making a life-sized Škoda Fabia entirely out of cake, with a detailed cake engine under a cake hood!

Most of these brands seemingly had little going for them in today’s market. Their brand managers and advertising agencies could

STRAIGHT TALK



THE 2011 CANNES LIONS CATEGORY PREVIEW

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This year's Cannes Festival will look a little different. Not to worry, the cheetah-clad mother-daughter duo will still be making their rounds. Mass sigh of relief. This year's changes come in the form of new categories. Mass sigh of "Really? Do we need more categories?" The most anticipated ones include Best Site Navigation and Best Acting Performance in Radio. In addition, there are numerous others being tested as "demonstration categories" that could potentially debut in 2011. Here are some of the front-runners:



Best use of campaign video for the purpose of making a bad idea look good.



Best performance by an agency employee interacting with an ambient ad.



Most unintentional creation of humour caused by poor translation of headline or tagline into English.



The "Really? You entered this?" Lion.

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